RARE AND INTERESTING ENGRAVINGS

WALTIMATERA

BY

Early and Modern Masters

No. 507



MAGGS BROS.

Booksellers by Appointment to His Majesty King George V, H.M. Alfonso XIII, King of Spain, and H.M. King Manuel of Portugal.

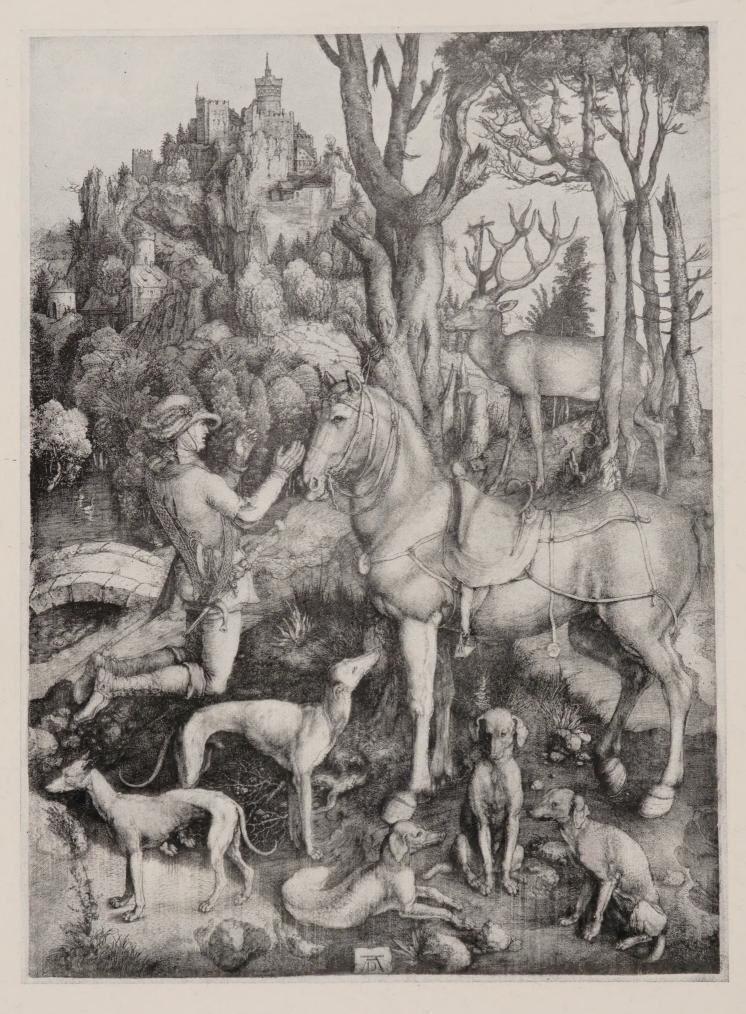
34 & 35, Conduit Street, New Bond Street, LONDON, W

and 130, Boulevard Haussmann, Paris

LIST OF CONTENTS.

Part	I.		
	Americana		1-104
Dont	TT		
Part			0
	Engraved Portraits	•	105-218
Part	III.		
	Decorative		219-279
	Sporting	•	280-299
	Cattle Prints		300-304
Part	IV		
rait	Engravings & Etchings by the Early Masters		307-396
	Eligravings & Lichnigs by the Larry Wasters	•	30/-390
Part	V.		
	Modern Etchings, Lithographs, &c	•	397-552
Part			
	Original Drawings	•	553-575
Part	VII.		
	Engraved Views		576-639
Part	VIII.		
	Aeronautica		640-670





See Item No. 318.

Catalogue of

RARE AND INTERESTING ENGRAVINGS

BY

Early and Modern Masters

Water Colour Drawings



MAGGS BROS.

(B. D. MAGGS, E. U. MAGGS)

Booksellers by Appointment to His Majesty King George V, H.M. Alfonso XIII, King of Spain, and H.M. King Manuel of Portugal.

> 34 C 35, CONDUIT STREET, LONDON, W.I. AND 130, BOULEVARD HAUSSMANN, PARIS (8).

TELEGRAPHIC & CABLE ADDRESS: "BIBLIOLITE, LONDON." TEL.: GERRARD 5831

PRINTED IN GREAT BRITAIN
BY THE
COURIER PRESS
LEAMINGTON SPA
AND LONDON

Part 1

Americana:

Portraits and Views

PORTRAITS.

CHRISTOPHER COLUMBUS, 1536?-1506.

FERDINAND MAGELLAN, 1470-1521.

Americus Vespucius, 1451-1512.

Francis Pizarro, 1475-1541.

THOMAS CAVENDISH, 1560-1592.

René Goulaine de Laudonnière, fl. 1560.

Series of six Rare Early Portraits relating to the History of America. Engraved in line by Crispin de Pass, all within emblematic borders.

Verses under each.

Average size 5¹/₄ by 3³/₄ inches. Circa 1598. The 6 plates, £24

HEADS OF ILLUSTRIOUS AMERICANS.

Containing portraits of the following, i.e.:—

General Washington. Henry Laurens, Esq.

John Jay, Esq.

S. Huntingdon, Esq. Charles Thompson, Esq.

J. Dickinson, Esq.

Silas Deane, Esq. General Read.

Governor Morris, Esq.

Maj.-Gen. Baron Steuben.

W. H. Drayton, Esq.

Maj.-Gen. Gates.

Line engravings by "B.B.E."

Original wrappers, published 15th May, 1783, by R. Wilkinson, Cornhill, London.

Size of sheets, 121/4 by 10 inches.

£,30

3 ARNOLD (BENOIT, 1741-1801).

Three-quarter length standing, uniform, right hand extended, view of city (Quebec?) in background.

Mezzotint. Published by Thos. Hart. 1776.

Size 13 by 97/8 inches, with inscription margin only.

Fine early impression.

 f_{2}

General, was born at Norwich, Conn. When the Revolutionary War broke out he was appointed colonel by the Massachusetts Congress. Served as a volunteer in the famous capture of Ticonderoga, and leaped into fame by his masterly conduct of the right wing in the attack on Canada in 1775. He was made a major-general and took a brilliant part in the Burgoyne campaign. He dispersed St. Leger's force at Fort Stanwix, and commanded the left wing at the first battle of Saratoga. Although Gates' jealousy caused him to be superseded, he fought gallantly without orders in the second battle and ended his military career in a blaze of glory. He next commanded in Philadelphia, was court martialed on trivial charges and reprimanded by Washington. Obtaining the charge of West Point, he intrigued with Clinton for the betrayal of that post to the British, but the capture of the negotiator, André, frustrated the scheme, and to Arnold there fell only a brigadier-generalship in the British Army, a sum of money, predatory attacks on Virginia and New London, and eternal infamy.

4 BECKWITH (SIR GEORGE, 1753-1823).

Whole length, standing, directed and looking to front, lace frill, uniform, star, hat in hand, left hand on hip behind him, tent to left, large palm tree behind, landscape to right with burning building in distance.

Very fine mezzotint by S. W. Reynolds after J. Eckstein.

Size 263/4 by 17 inches, with 1/4-inch margins all round.

Fine proof impression.

£8 8s.

Took prominent part in American War, 1776-82; Governor and Commandant of St. Vincent and Barbadoes; completed Conquest of Martinique and Guadaloupe; commanded forces in Ireland.

5 BECKFORD (PETER, d. 1710). Lieut.-Governor and Commander-in-Chief of Jamaica.

Full length standing, lace cravat, flowered coat, left hand on hilt of sword, to right table with hat with feather upon it, in distance a fort with sea beyond.

Mezzotint by John Murphy.

Size 181/2 by 14 inches. 1793.

£II IIs.

After the conquest of Jamaica, in 1656, was appointed to the highest positions there by Charles II and William III.

6 BURKE (EDMUND, 1729-1797).

In oval, short half length, black ribbon round neck.

Mezzotint by Jas. Watson after Sir Joshua Reynolds.

Size 131/8 by 103/4 inches, with inscription margin. 1770.

Fine impression.

(SEE ILLUSTRATION, PLATE No. I).

£35

Irish orator, strongly advocated peace with America, 1775-6, delivered his great speech against employing Indians in the American War, 1778.

7 CHATHAM (WILLIAM PITT, EARL OF, 1708-1778).

In oval, half length, wig.

Mezzotint by R. Houston after W. Hoare.

Size 6 by 41/2 inches. Circa 1762.

£5 5s.

With letterpress.

"A Letter from a Rt. Hon. Person to — in the City."

"Copy of Thanks to the Rt. Hon. Wm. Pitt from the Court of Common-Council, Oct. 22, 1761."

"The Answer. . . . to the Common Council."

"The Representation of the Lord Mayor, Aldermen, &c., to . . . this City's Representatives in Parliament . . . particularly that the sole & exclusive Right of our Acquisitions in North America and the Fisheries, be preserved to us."

8 CORNWALLIS (CHAS. MARQUIS, 1738-1805).

Full length, standing, hand on sword, troops in distance to right.

Mezzotint by I. Jones after D. Gardiner.

Size 23½ by 14¾ inches, with margins. 1793.

(SEE ILLUSTRATION, PLATE No. II).

£.63

Served in the Seven Years' War. He took his seat in Parliament and favoured the Americans during the preliminary troubles. Having been made lieutenant-general he was sent to America in 1776, fought in the battle of Long Island, and pursued Washington's army through New Jersey. He was defeated at Princeton, decided the victory of Brandywine in 1777, and served at Germantown and Monmouth. Having been appointed to the command of the Southern army he over-whelmed Gates at Camden in 1780, but in his contest with Green he was worsted, although he won a technical victory at Guilford Court House in 1781. Then followed his campaign in Virginia against Lafayette, the siege of his army in Yorktown, and its surrender to the Franco-American troops on October 17, 1781.

9 DEANE (SILAS, 1737-1789).

Bust to right in oval, dark coat, wig, lace cravat.

Line engraving, published May 15, 1783, by R. Wilkinson, No. 58, Cornhill, London.

Size 5½ by 4¼ inches, with margins.

 f_{2} 10s.

Born in Groton, Conn., he was a member of the Connecticut Committee of Correspondence, and afterwards a Representative in the Continental Congress. In 1776 he was sent to France to purchase supplies for the Confederacy. Vergennes, the French Minister of Foreign Affairs, referred him to Beaumarchais, a secret agent of the French Government, and with him Deane negotiated. With Lee and Franklin negotiated treaties of amity and commerce with France, which were signed Feb. 6, 1778.

10 FRANKLIN (BENJAMIN, 1706-1790).

Three-quarter length, standing, directed to left, holding book in right hand, "Electric Expts," lightning flashing in background.

Mezzotint by J. McArdell after Wilson.

Size 121/4 by 93/4 inches, with margin only.

Fine impression of this scarce portrait.

Statesman and Philosopher.

(SEE ILLUSTRATION, PLATE No. III).

£22 IOS.

II DITTO. Another portrait.

Three-quarter length, standing, fur cap, coat with fur cuffs, holding paper in right hand, left resting on table on which are papers, etc., curtain to left.

Mezzotint by J. Martin Will after C. Cochin.

Size 13 by 91/4 inches, with inscription margin.

£10 IOS.

12 DITTO. Another portrait.

Half length, seated, fur edge cloak, holding up "Morning Post," left hand on book "Observation on . . . Civil Liberty."

Line engraving by T. Ryder after S. Elmer.

Size 13½ by 11¾ inches. 1787.

£7 7s.



See Item No. 6.



CORNWALLIS. By Jones after Gardiner, 1793. See Item No. 8.

Franklin (Benjamin)—continued.

13 DITTO. Another portrait.

Half length, in oval, surrounded by a square with decorative border.

Line engraving by Chevillet after Bonnieu after the bust of T. Coudon.

Size 13½ by 10¼ inches, with margins. Circa 1778.

Fine impression from the Morrison Collection.

£.4 4s.

14 DITTO. Another portrait.

Bust in oval, high fur cap, spectacles. Tablet under.

Line engraving by A. de St. Aubin after C. N. Cochin.

Size $7\frac{1}{2}$ by $5\frac{1}{2}$ inches, with margins. 1777.

Early state, before the publisher's address.

£,4 4s.

15 DITTO. Another portrait.

Half length, seated, holding paper in right hand, title under, "The Politician."

Line engraving by T. Ryder after S. Elmer.

Size 13½ by 11¾ inches, with margins. 1824.

£3 3s.

16 GATES (HORATIO, 1728-1806).

Half length in oval, uniform, hat, tablet under, lettered "Le General Gates, Chef de l'Armée Anglo-Americaine."

Line engraving by Desrais.

Size $6\frac{1}{2}$ by $4\frac{1}{2}$ inches. Circa 1790.

£1 ios.

Made a General by Washington in 1776. Defeated Burgoyne 1777, captured Stoney-Point. Defeated at Camden by Lord Cornwallis, 1780.

17 GEORGE III.

Half length in oval, female figure with lion and unicorn on either side of oval.

Mezzotint by C. Spooner. 1760.

With broadside under "His Majesty's Most Gracious Speech to both Houses of Parliament, on Tuesday, Eighteenth day of November, 1760."

This contains the following paragraph:—"I reflect with Pleasure, on the success with which the British Arms have been prospered this last summer. The total Reduction of the vast province of Canada, with the City of Montreal," etc., etc.

Size of sheet, 22 by 16 inches.

£6 6s.

18 GREELEY (HORACE, 1811-1872).

"ANYTHING TO BEAT GRANT."

Full length, standing, holding paper in left hand, papers in pockets.

Original water colour drawing by T. Nast, afterwards reproduced in Vanity Fair, July 20, 1872.

Size 7 by 121/4 inches.

£15 15s.

American Journalist, began the "New York Tribune," 1841; unsuccessful candidate for presidency United States, 1872.

19 GREENWOOD (JOHN). The first American Mezzotinter of note. He was born in Boston.

Portrait of S. Fokks, 1712-1784. Dutch designer and engraver.

Three-quarter length, seated, powdered hair, frill, long coat and vest, right hand holding engraving, left elbow and arm resting on table to right, on which is portfolio.

Mezzotint by J. Greenwood after J. Buys.

Size 14 by 11¹/₄ inches. Full inscription margin, narrow margin top and sides. Circa 1770.

Proof impression before inscription, with artists' names only. £6 6s.

20 HANCOCK (THE HON. JOHN C., 1737-1793).

In oval, half length, wig.

Mezzotint.

Size $6\frac{1}{4}$ by 4 inches, with narrow margins.

£6 6s.

Born in Massachusetts, was a member of the Massachusetts Legislature from 1766 to 1772. It was his ship, the "Liberty" which caused a riot when seized

Hancock (the Hon. John C.)—continued.

by the royal customs officials for an alleged evasion of the laws and he was one of the commissioners who demanded the removal of the British troops after the Boston massacre. In 1774 he was elected to the Provincial Congress at Concord, Mass., and, together with Samuel Adams, was exempted from pardon in Governor Gage's proclamation of 1775. He represented Massachusetts in the Continental Congress from 1775 to 1780 and from 1785 to 1786, being chosen president from 1775 to 1777, and was a signer of the Declaration of Independence, his name standing first upon that document.

21 DITTO. Another portrait.

Half length, medallion, with border, with war emblems.

Line engraving by Pelicier.

Size 97/8 by $6\frac{1}{2}$ inches, with margins. 1782.

 $\int_{S} 2$ 2s.

22 JEFFERSON (THOMAS, 1743-1826).

Half length, dark coat, lace cravat.

Stipple by Dequevauvillier after Desnoyers.

Size $8\frac{3}{4}$ by $6\frac{\pi}{2}$ inches, with margins.

£,4 10s.

American statesman; Governor of Virginia 1779-81, President of the United States 1801-1809.

23 JONES (CAPTAIN JOHN PAUL, 1747-1792).

Standing on board man-of-war, tip of sword resting on carronade.

Coloured etching.

Size 101/4 by 71/2 inches. Circa 1779.

f,10 IOS.

Inscription under "Capitaine Commandant la Frégatte l'Alliance Celêbre par son intrepidité dans les Combats."

24 DITTO. Another portrait.

Three-quarter length, standing on deck of a battleship, sword in hand; engraved border round subject.

Line engraving by Carl Guttenberg after C. J. Notte.

Size 11 by 93/4 inches, with margins.

£7 7s.

25 DITTO. Another portrait.

Three-quarter length, standing on deck of a ship, during the action between the *Serapis* and *Bon Homme Richard*. Description of the battle below.

Line engraving. Chez Esnauts et Rapilly.

Size 6½ by 4½ inches, with narrow margins. Circa 1779. £3 3s.

Jones (Captain John Paul)—continued.

26 PAUL JONES SHOOTING A SAILOR WHO ATTEMPTED TO STRIKE HIS COLOURS IN AN ENGAGEMENT.

Paul Jones depicted standing on deck of a man-of-war shooting sailor to left; wounded soldiers lying on deck; American flag above.

Mezzotint from the original picture by John Collet in the possession of Carrington Bowles.

Size 13 by 9 inches, with inscription margins.

£18 18s.

27 KEATS (SIR RICHARD GOODWIN, 1757-1834).

Short half length, with uniform, sash, decorations.

Mezzotint by W. Ward after J. Jackson.

Size $9\frac{3}{4}$ by 8 inches, with margins. 1825.

Open letter proof impression.

£,4 4s

Admiral; served in the North American Station until end of the war; with Nelson at Toulon and in the West Indies, 1803-5; was Governor of Newfoundland 1813-15.

28 KNOWLES (SIR CHARLES, died 1777).

Three-quarter length, standing, wig, breastplate, cannon to right, with uniform, coat thrown over it, fort on fire in background.

Mezzotint by J. Faber after T. Hudson.

Size 121/4 by 10 inches, with inscription margin only.

£6 6s

Admiral. Governor of Louisberg, 1746. Commander-in-Chief at Jamaica, 1752-6. Accepted command in the Russian Navy, 1770.

29 LABILLIERE (MAJOR PETER, died 1800).

Three-quarter length, seated at a table, papers, one inscribed "American petition presented by Penn," books on shelves behind, Arms under.

Mezzotint by Kingsbury after J. Wright.

Size 11 1/2 by 8 inches, with margin. 1780.

£,4 4s.



See Item No. 10.



See Item No. 31.

30 MOIRA (FRANCIS RAWDON, EARL OF, 1754-1825).

Full length, in uniform, hat and sword in right hand, in distance a battle.

Mezzotint by I. Jones after Sir J. Reynolds.

Size 24¹/₄ by 15¹/₈ inches, with part of inscription margin. 1792.

Fine impression.

£,27 IOS.

Distinguished himself at Bunker's Hill; fought in battles of Brooklyn and White Plains, Adjutant-General in America, defeated General Greene at Hobkirk's Hill. Governor General of Bengal, etc., etc.

31 MONCKTON (HON. ROBT., 1726-1782).

Full length, standing, in uniform, cocked hat, pointing with left hand to cannon, in background troops and batteries firing.

Mezzotint by Jas. Watson after B. West.

Size 191/2 by 14 inches, with inscription margin only.

Brilliant impression.

(SEE ILLUSTRATION, PLATE No. IV).

£.72

Second son of first Viscount Galwey; was Governor of Nova Scotia in 1755; and obtained many successes against the French and their Indian Allies; was Second-in-command to Wolfe at Quebec: Governor of New York.

32 MONTCALM (LOUIS JOSEPH, MARQUIS DE, 1712-1759). "Mort du Marquis de Montcalm Gozon."

He is reclining on a mattress, supported by an officer, tent and soldiers in background to right, battlefield to left.

Line engraving by Chevillet.

Size 163/4 by 231/4 inches, with margins.

Fine impression of this scarce print.

 \int_{12} 12s.

French General; sent to defend Canada against the British; defeated by Wolfe at the heights of Abraham, Quebec.

33 MUCK (DR. CARL, born 1859).

Nearly full length, standing, conducting an orchestra.

Original water-colour drawing by W. A. G.

Size 121/4 by 9 inches. July 27, 1899.

Afterwards reproduced in "Vanity Fair."

£,4 4s.

Famous German Conductor. In 1906 went to America to conduct the Boston Symphony Concerts; conducted at Covent Garden in 1899.

34 PERCY (HUGH, EARL OF NORTHUMBERLAND, 1742-1817).

Half length, standing, uniform, left arm resting on cannon, hat under left arm.

Mezzotint by and after Val Green.

Size 20 by 14 inches, with margins. 1777.

£,14 14s.

In 1775 (being then known as Earl Percy) led a brigade to reinforce the British at Lexington, and allowed wanton plundering by his troops during the retreat. Several citizens were murdered. In 1776 he led a column at the reduction of Fort Washington and was the first to enter the American lines.

35 PERCEY (REV. WILLIAM PERCEY, died 1819).

Three-quarter length, standing, black gown, bands, right hand raised, left holding book to breast, buildings behind.

Mezzotint by R. Houston after J. Russell.

Size 14 by 10 inches, with margins. 1774.

£,8 8s.

Chaplain to the Countess of Huntingdon, and President of Georgia College.

36 PINCKNEY (CHARLES COTESWORTH, 1746-1825).

Half length in uniform, frilled cravat.

Stipple engraving by F. Tiebout after J. Paul.

Size 111/2 by 9 inches, with margins.

Early impression of this very scarce portrait with title, General Charles C. *Pinkney*; this was afterwards corrected to Pinckney.

Published by J. Savage. Circa 1790. Stauffer 3189.

(SEE ILLUSTRATION, PLATE No. V).

 $\int 52$ IOS.

Pinckney, an American statesman, was Attorney-General of his colony, South

Pinckney (Charles Cotesworth)—continued.

Carolina, and member of its Provincial Congress in 1775. He held the rank of major in the war, fought at Charleston, Brandywine and Germantown, and surrendered at Charleston in 1780. He was a member of the Federal Convention in 1787, and the Federalist leader in his State's ratifying convention in 1788. Pinckney declined a Cabinet position, but accepted in 1796 the mission to France; the Directory, however, refused to acknowledge him. The French proposals to bribe the American envoys called from him the well-known phrase: "Millions for defense, but not a cent for tribute!" He was appointed major-general for the expected war with France and was the Federalist candidate for Vice-President in 1800, and for President in 1804 and 1808.

37 POWNALL (THOMAS, 1722-1805).

Half-length, seated, hat in right hand, powdered hair tied with ribbon, lace cravat.

Mezzotint by R. Earlom after F. Coates.

Size $14\frac{1}{4}$ by 11 inches, no margins. Circa 1780. £,12 12s.

Antiquary and Politician. Appointed Governor of Massachusetts Bay, 1757, of South Carolina 1759.

38 PUTNAM (ISRAEL, died 1790).

Three-quarter length, standing, uniform, right elbow resting on muzzle of cannon to left, left hand on waist, in background to right battery of cannon firing.

Mezzotint (J. Wilkinson, pinxt.).

Size 133/4 by 9 inches, with margins. G. Shepherd (1775). £,14 14s.

Major-General of the Connecticut Forces and Commander-in-Chief at the engagement on Bunker's Hill, near Boston, June 17th, 1775. In the defence of Long Island he was entrusted with the works on Brooklyn Heights, and in the retreat from New York his name is often mentioned. For a short time he was Governor of Philadelphia, and was then in 1777 placed in command of the defences in the Highlands of the Hudson.

39 ROBERTSON (WILLIAM, D.D., 1721-1793).

Nearly whole length, seated in armchair by table, directed and looking to left, in wig, gown and bands, pen in right hand.

Mezzotint by J. Dixon after Sir J. Reynolds.

Proof impression with artists' names in etched letters.

Size 183/4 by 14 inches, with part of inscription margin only, 1772.

The celebrated historian, president of Edinburgh University in 1762, published a fascinating "History of America," 1777, in which the part relating to the English Colonies was hindered from completion by the outbreak of the American War.

40 RODDAM (ROBERT, 1719-1808).

Half length, wig tied with ribbon, cap trimmed with braid, cravat.

Mezzotint by Henry Hudson after L. E. Abbot.

Size 133/4 by 103/4 inches, with margins. 1789.

£.7 7s.

Admiral; served successively in the North Sea, at New York, and in the West Indies.

41 ROGERS (MAJOR ROBERT, 1727-1800).

Half length in oval, uniform, sash, hat with feather.

Mezzotint, peint par Thomlinson a Nouvelle Yorck, Se Vend à Londres chez Thom. Hart.

Size 8 by 6½ inches, with margins. Circa 1776.

£,10 10s.

Commanded "Rogers Rangers" during the French War. In 1759 he destroyed the Indian village at St. Francis. In 1765 he was appointed Governor of Mackinaw, Mich., by the Crown. He was paroled by Congress at the outbreak of the Revolution.

42 SMITH (SIR THOMAS, 1588?-1625).

Half length in oval, hat, ruff, fur-edged cloak, holding map lettered "Russia, Virgi—" etc., in right hand, Arms and inscription under.

Line engraving Simon Pass, Sculp Compt. Holland, excud. 1617.

£14 14s.

Merchant; treasurer of Virginia Company, 1620. Elected first Governor of East India Company, 1600, and Ambassador to Russia from James I.

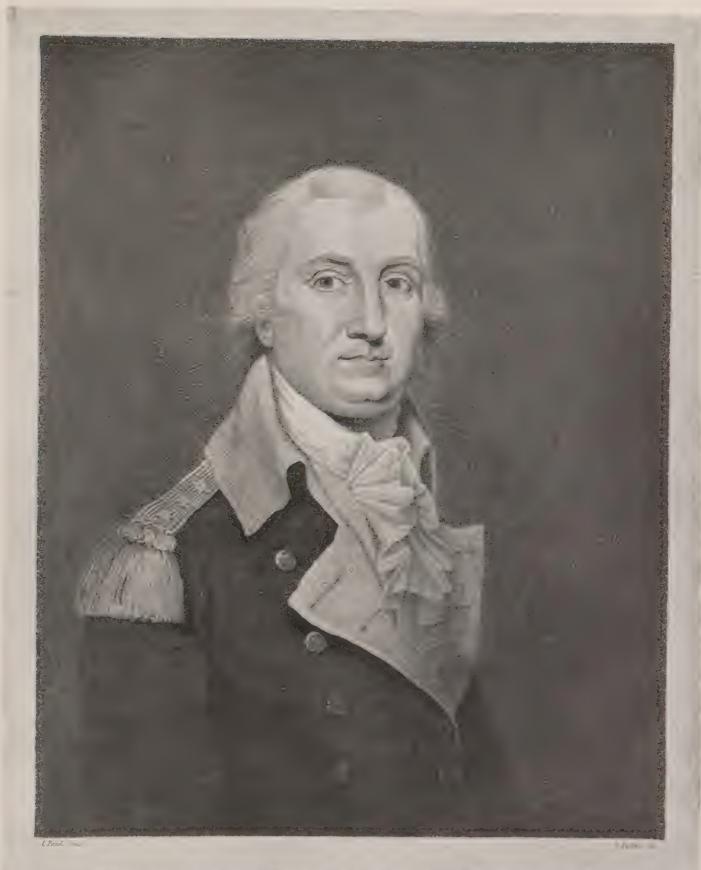
43 ST. VINCENT (JOHN JERVIS, 1743-1823).

Half length, naval uniform, sash, star.

Mezzotint by Robt. Laurie after T. Stuart.

Size 13 by 11 inches, with full inscription and narrow margins. 1794. Fine impression.

Admiral; led advanced squadron in charge of transports past Quebec. Defeated the Spanish at the battle of Cape St. Vincent, 1797; kept Cadiz sealed, and sent Nelson to Aboukir.



GENERAL CHARLES C. PINKNEY.

· Lished by J. Sarrage.

See Item No. 36.



GENERAL TARLETON. By Macbeth Raeburn.
Printed in colours.
See Item No. 44.

PRINTED IN COLOURS.

44 *TARLETON* (SIR BANASTRE, 1754-1833).

Full length, standing, with left foot on cannon, on which lies a standard, hands holding the hilt of sword; to left two horses heads with a soldier holding the bridle.

Engraved in mezzotint by H. Macbeth-Raeburn, A.R.A., after Sir Joshua Reynolds, and printed in colours. 1927.

(SEE ILLUSTRATION, PLATE No. VI).

 $\int 21$

Famous English General in the American War for Independence; cornet in George III's Dragoon Guards, 1775, and accompanied Cornwallis to America, took part in the attack under Clinton on Charleston and in the capture of New York and other places, also in the seizure of Gen. Lee and in the operations of January, 1777, under Cornwallis; present (1777) at the battle of Brandywine and capture of Germantown and Philadelphia; took part in Clinton's march to New York; distinguished himself in the capture of Charleston, 1780; defeated Burford at Waxhaws and gained honourable mention in despatches at Cornwallis's victory (1780) at Camden, and elsewhere; defeated Sumpter at Blackstock Hill, but suffered a reverse at Cowpens; defeated Lafayette and Wayne near Jamestown, 1781; held Gloucester, and on capitulation of that place with Yorktown, returned to England, 1782; M.P. Liverpool, 1790-1806, and 1807-12; held several home military appointments, published "History of the Campaigns of 1780 and 1781"; General, 1812; created Baronet, 1815; G.C.B., 1820.

45 THOMPSON (CHARLES).

Half length.

Fine oval engraving by B. B. E.

Brilliant proof impression, inscription in etched letters.

Size 5½ by 4¼ inches, with margins. 1783.

 $\int_{0.1}^{\infty} 2 \cos x$

Secretary to Congress.

46 TOWNSHEND (GEORGE, LORD, 1724-1807).

Three-quarter length, standing, military uniform, right arm on pedestal holding paper, curtain in background.

Mezzotint by J. McArdell after T. Hudson.

Size 133/4 by 103/4 inches, with margins. Circa 1750. £,12 128

Eldest son of Charles, 3rd Viscount Townshend; entered the Army and served at Dettingen, Fontenoy, Culloden; Quebec surrendered to him after the death of Wolfe. Lord Lieutenant of Ireland, 1767-72.

47 TORRENS (SIR HENRY, 1779-1828).

Full length, standing, in uniform, hat in right hand.

Mezzotint by C. Turner after Sir Thos. Lawrence.

Size 24½ by 15 inches, with margins. 1825.

f,10 10s.

Major-General; Commanded Surrey Rangers in Nova Scotia, 1800-1. Accompanied Wellesley as Military Secretary to Portugal, 1808, and was present at battles of Rolica and Vimeiro.

48 TOMO CHACHI MICO, OR KING OF YAMACRAN AND TOOANA-HOWI, HIS NEPHEW, SON OF MICO OF THE ETCHITAS.

Half length, standing, the boy holding an eagle.

Mezzotint by J. Faber after W. Verelst.

Size 123/4 by 93/4 inches, with margins. Circa 1740.

£555s.

49 VENNER (THOMAS, died 1661). The Execution of Venner in the Corner of Wood Street, 1661.

Line engraving in 11 compartments showing the Portrait of Venner and Incidents in his Insurrections; finally his hanging and quartering before his meeting house in Colman Street. *Circa* 1661.

Size of sheet 8 by 11 inches.

£5 5s.

A Cooper by trade; Venner was admitted a freeman of Massachusetts in 1637-8; returned to England and in April, 1657, the Protector's Government discovered a plot headed by him for a rising of the 5th Monarchy-men in London; made a prisoner in the Tower of London 1657-9; executed.

50 WASHINGTON (GEORGE, 1732-1799).

Three-quarter length, standing, in uniform, hat, pointing with right hand gloved to battle in background to left.

Mezzotint by J. Martin Will after Alex Campbell.

Size 127/8 by 93/8 inches, with margins. 1775.

£,21

General and Commander-in-Chief of the Continental Army in America.

Americana: Portraits—continued. Washington (George)—continued.

51 DITTO. Another portrait.

Half length, wig, dark coat, cravat.

Stipple engraving by W. Nutter after C. G. Stuart.

Size 18½ by 9¾ inches, with margins. 1798.

Proof impression.

 f_{10} 10s.

53 DITTO. Another portrait.

Full length, standing, in uniform, hat in right hand, left hand holding charger.

Lithograph by N. Currier, tinted with blue. Size 12 by 8½ inches, with margins. Circa 1860.

£15 15s.

54 DITTO. Another portrait.

Full length, standing, in uniform, roll of papers in right hand, table and papers, horse and black servant behind, camp in distance.

Line engraving by Le Mire after Le Paon.

Size 193/4 by 131/2 inches, with margins. Circa 1780.

£,6 6s.

55 DITTO. Another portrait.

Full length, in uniform and cocked hat, on horseback, advancing to right, drawn sword in right hand extending across body, battle scene in right distance.

Mezzotint, "Done from an original drawn from life by *Alex. Campbell* of Williamsburg, in Virginia," published as the Act directs, 9th Sept., 1775, by *G. Shepherd*.

Size 135/8 by 93/4 inches, inscription margin only.

General and Commander-in-Chief of the Continental Army in America.

Americana: Views-continued.

64 BRADFORD AND HAVERHILL, MASS.

As seen from the residence of Hon. E. J. M. Hale.

Lithograph printed in colours by *Endicott* after J. B. Bachelder.

Size 93/4 by 153/4 inches, with margins. 1857.

£,6 6s.

65 S.E. VIEW OF HOLYOKE AND S. HADLEY FALLS.
Lithograph printed in colours by Endicott after J. B. Bachelder.
Size 10 by 15½ inches, with margins. 1856.

66 LAWRENCE, MASS.

As seen from the residence of Wm. C. Chapin, Esq.
Lithograph printed in colours by *Endicott* after *J. B. Bachelder*.
Size 93/4 by 153/4 inches, with margins. 1856.

£,6 6s.

67 LYNN, MASS., WEST VIEW FROM NEAR HIGH ROCK.

Lithograph printed in colours by Endicott after J. B. Bachelder.

Size 10 by 153/4 inches, with margins. 1856.

£6 6s.

68 MILFORD, MASS.

Lithograph printed in colours by *Endicott* after *J. B. Bachelder*. Size 10 by 15½ inches, with margins. 1857. £6 6s.

69 SOUTH VIEW OF SALEM, MASS. WEST VIEW OF SALEM, MASS.

Pair of Lithographs printed in colours by *Endicott* after *Bachelder*.

Size 10 by 15½ inches, with margins.

The Pair, £14 14s.

70 SWAMPSCOTT, MASS.

Lithograph printed in colours by *Endicott* after *J. B. Bachelder*. Size 10 by 15½ inches, with margins. 1856. £6 6s.

71 SOUTH DANVERS, MASS.

Panoramic view of the town taken from Buxton's Hill.

Lithograph printed in colours by *Endicott* after *J. B. Bachelder*.

Size 10 by 153/4 inches, with margins. 1856.

£6 6s.

Americana Views—continued.

72 TROY FROM MOUNT IDA.

Aquatint in colours by I. R. Smith and J. Hill after W. G. Wall.

Size 14 by 21 inches, with margins.

£17 178.

- GREAT FALLS, SOMERSWORTH, NEW HAMPSHIRE.

 Lithograph printed in colours by Endicott after J. B. Bachelder.

 Size 93/4 by 153/4 inches, with margins. 1856.

 £6 6s.
- 74 SOUTH VIEW OF PITTSFIELD, NEW HAMPSHIRE.

 Lithograph printed in colours by Endicott after J. B. Bachelder.

 Size 93/4 by 15 1/2 inches, with margins. 1856.

 £,6 6s.
- 75 SIX REMARKABLE VIEWS IN THE PROVINCES OF NEW YORK, NEW JERSEY, AND PENNSYLVANIA.

Engraved after the Paintings made by Mr. Paul Sandby, from the Drawings taken on the Spot by his Excellency Governor Pownall.

Size 13 by 20 inches, with margins. 1761.

- 1. VIEW IN HUDSON'S RIVER ON THE ENTRANCE OF WHAT IS CALLED THE TOPAN SEA.
- 2. THE ASTONISHING FALL OF WATER ON THE PASSAICK (OR SECOND RIVER) IN THE PROVINCE OF NEW JERSEY.
- 3. A VIEW IN HUDSON'S RIVER OR PASKEPSEY AND THE CATS-KILL MOUNTAINS.
- 4. THE GREAT COHOES FALL OF WATER ON THE MOHAWK RIVER.
- 5. A VIEW OF BETHLEM, THE GREAT MORAVIAN SETTLE-MENT IN THE PROVINCE OF PENNSYLVANIA.
- 6. A DESIGN OF THE BEGINNING AND COMPLETION OF AN AMERICAN SETTLEMENT OR FARM.

The six plates, £,24

76 A VIEW OF FORT GEORGE WITH THE CITY OF NEW YORK FROM THE SOUTH WEST.

Showing the coast line with several small rowing boats and sailing ships. Line engraving in colours by *I. Carwitham*.

Size 11½ by 17½ inches, with narrow margins. Fine impression.

(SEE ILLUSTRATION, PLATE No. VIII).

£72 108.

Americana Views-continued.

77 NEW YORK. MAP AND VIEW.

Novii Belgii Novaeque Angliae Nec Non Partis Verginiae Tabula multis in locis emendata per Nicolaum Visscher.

Also early inset view of New York, "Nieuw Amsterdam op t eylant Manhattans."

This view has been given the date of 1690 by Asher in a list of the Maps and Charts of New Netherland, from which the following is quoted: "About 1690 Nicolas Visscher retouched the old plate of N. J. Visscher. He has added all the emendations of Montanus and Allardt, and also the city of Philadelphia, and the name of the state of Pennsylvania. Some names, for instance—Nieu Casteel, one of the names of Fort Chustina—are to be found on no map but his. He has retained the old view (circa 1656) of New Amsterdam and has engraved the title upon the shield which forms part of the ornament."

Size 183/4 by 22 inches, with margins. Circa 1690.

£,31 ios.

78 MAP AND VIEW OF NEW YORK.

Recens edita totius Novi Belgii in America, Septentrionali siti delineatio cura et Sumtibus Tob. Conr. Lotteri.

With inset view, "New Jorck Sive Neu Amsterdam."

This view of New York City from Long Island is similar to views contained in Allard's Atlas Minor, 1696, and in Reiner and Joshua Otten's Atlas Minor, 1695-1756. In this view is indicated *domus Stuyvesantii*, the residence of the celebrated Governor Stuyvesant.

Size 193/4 by 23 inches. 1772.

£.2I

79 LARGE AND VERY FINE PANORAMIC VIEW OF THE CITY, HARBOUR, AND SHIPPING.

Line engraving by C. Mottram after J. W. Hill.

Size 2 feet 5 inches by 4 feet 2½ inches, with margins.

Brilliant open letter proof impression. 1855.

£15 15s.

80 THE SOUTH PROSPECT OF THE CITY OF NEW YORK IN AMERICA.

Engraved for the London Magazine, 1761.

Size $6\frac{\tau}{4}$ by $20\frac{\tau}{4}$ inches, with margins.

£7 7s.



VIEW OF BOSTON. See Item No. 61A.



See Item No. 76,

Americana Views—continued.

81 A VIEW OF BETHLEHEM, THE GREAT MORAVIAN SETTLE-MENT IN THE PROVINCE OF PENNSYLVANIA.

Line engraving by and after *Paul Sandby*.

Size 14½ by 21 inches, with margins. *Circa* 1780.

£6 6s.

82 PHILADELPHIA (THE EAST PROSPECT OF THE CITY OF).

With small inset view of the State House and the Battery.

Line engraving.

Size 6½ by 19½ inches, with margins. Circa 1790.

£3 3s.

83 AN EXACT PROSPECT OF CHARLESTOWN, THE METROPOLIS OF THE PROVINCE OF SOUTH CAROLINA.

Engraved for the London Magazine, 1762. Size 63/4 by 201/8 inches, with margins.

£4 4s.

84 THE GREAT COHOE WATERFALL: ON THE MOHAWK RIVER.
Line engraving, published by R. H. Laurie, 24th May, 1827.
Size 10½ by 16½ inches, with margins.

10s. 6d.

85 THE BATTLE OF QUEENSTON, OCT. 13, 1813.

"Which ended in complete victory on the part of the British, having captured 927 Men, killed or wounded about 500, taken 1,400 Stand of Arms, a Six Pounder, and a Stand of Colours."

Aquatint in colours by Sutherland after a drawing by Major Dennis. Fine impression brilliantly printed in colours and in choice condition.

Size 15½ by 19¼ inches, with margins. 1836.

(SEE ILLUSTRATION, PLATE No. IX).

£52 10s.

This town on the river Niagara, was taken in the war with America by the Troops of the United States, 13th Oct. 1812, but was retaken by the British Forces, who defeated the Americans with considerable loss in killed, wounded, and prisoners, on the same day. Queenstown suffered severely in this war.

Americana Views—continued.

86 VIEW OF THE WATERFALL OF NIAGARA.

Line engraving by R. Hancock.

Size $9^{1/4}$ by $15^{1/4}$ inches. 1794.

£I Is.

CANADA.

87 A VIEW OF CAPE ROUGE OR CAROUGE. Nine Miles above the City of Quebec, on the North Shore of the River St. Lawrence.

Line engraving by Peter Mazell after Capt. Hervey Smyth.

Size 13 by 20 inches, with large untrimmed margins. 1759. £10 10s.

"From this place 1,500 chosen Troops at the Break of Day fell down the River on the Ebb of Tide to the place of Landing, 13th Sept., 1759."—Inscription on plate.

88 A SOUTH VIEW OF OSWEGO, ON LAKE ONTARIO.

Engraved for the London Magazine, 1760. Size 5 by 10 inches.

15s.

89 A VIEW OF THE TAKING OF QUEBEC, SEPTEMBER 13, 1759.

"Shewing the manner of debarking the English Forces, and of the resolute scrambling of the Light Infantry up a woody precipice to dislodge the Captains post, which defended a small entrenched path, through which the Troops were to pass."

Aquatint in colours published by *Laurie* and *Whittle*. 1797.

Size 12½ by 18½ inches, with narrow margins.

£18 18s.

Canada—continued.

90 QUEBEC. SHORT'S VIEWS OF QUEBEC.

Complete set of 12 line engravings after Richard Short.

Brilliant impressions with large untrimmed margins.

Size 123/4 by 193/4 inches. 1761.

(SEE ILLUSTRATION, PLATE No. X).

The Set, £,325

Comprising:—

Plate 1. A VIEW OF QUEBEC FROM POINT LEVY. Engraved by P. Canot.

Plate 2. A VIEW OF CATHEDRAL, JESUITS COLLEGE AND RECOLLECT FRIARS CHURCH TAKEN FROM THE GATE OF THE GOVERNOR'S HOUSE. Engraved by P. Canot.

Plate 3. A VIEW OF THE TREASURY AND JESUITS COLLEGE. Engraved by C. Grignion.

Plate 4. A VIEW OF THE NORTH WEST PART OF THE CITY OF QUEBEC TAKEN FROM ST. CHARLES RIVER. Engraved by P. Benazech.

Plate 5. A VIEW OF THE ORPHAN'S OR URSELINE NUNNERY TAKEN FROM THE RAMPARTS. Engraved by James Mason.

Plate 6. A VIEW OF THE INTENDANTS PALACE. Engraved by William Elliott.

Plate 7. A VIEW OF THE INSIDE OF THE JESUITS CHURCH. Engraved by Anthony Walker.

Plate 8. A VIEW OF THE INSIDE OF THE RECOLLECT FRIARS CHURCH. Engraved by C. Grignion.

Plate 9. A VIEW OF THE CHURCH OF NOTRE DAME DE LA VICTOIRE BUILT IN COMMEMORATION OF THE RAISING OF THE SIEGE IN 1695 AND DESTROYED IN 1759. Engraved by A. Benoist.

Plate 10. A VIEW OF THE BISHOP'S HOUSE WITH THE RUINS AS THEY APPEAR IN GOING DOWN THE HILL, FROM THE UPPER TO THE LOWER TOWN. Engraved by J. Fourgeron.

Plate 11. A VIEW OF THE JESUITS COLLEGE AND CHURCH. Engraved by C. Grignion.

Plate 12. A VIEW OF THE BISHOP'S HOUSE WITH THE RUINS, AS THEY APPEAR IN GOING UP THE HILL, FROM THE TOWER TO THE UPPER TOWN. Engraved by A. Benoist.

91 AN AUTHENTIC PLAN OF THE RIVER ST. LAWRENCE FROM SILLERY TO THE FALL OF MONTMORENCI.

With the Operations of the Siege of Quebec, under the Command of Vice-Admiral Saunders and Major-General Wolfe, 1759.

Size 103/4 by 14 inches.

∫£,1 15s.

Canada—continued.

92 VANCOUVER ISLAND, B.C.

A VIEW OF THE SPANISH SETTLEMENT, IN FRIENDLY COVE, NOOTKA SOUND.

Very fine oblong drawing in water-colours showing various dwellings and stockades as used by the early settlers; also a ship in the process of being built. The background is composed of pine trees, with the sea in front.

Size 10 by 33 ins., with title in manuscript and margins. Circa 1792-98.

(SEE ILLUSTRATION, PLATE No. XI).

184

An exceedingly interesting drawing showing as it does the early Spanish settlement in North America.

In Vancouver's Voyage is shown a view of the same place but taken from a

different angle.

Nootka Sound, an inlet of British America, on the west coast of Vancouver Island, in 49 35.N., 126 34.W., forming an excellent harbour 10 m. across, with deep water and numerous islets. First discovered by the Spaniard Don Juan Perez in 1774, and called Bahia de San Lorenzo; rediscovered by Captain Cook, who named it King George's Sound in honour of George III, but it was afterwards called after Nootka, an Indian settlement.

93 NEWFOUNDLAND.

HARBOUR, TOWN AND NARROWS OF ST. JOHN'S, NEWFOUND-LAND.

Lithograph by T. Picken after W. P. Clarke.

Size 123/4 by 20 inches, with margins. (1841).

£.14 14s.

94 S. AMERICA.

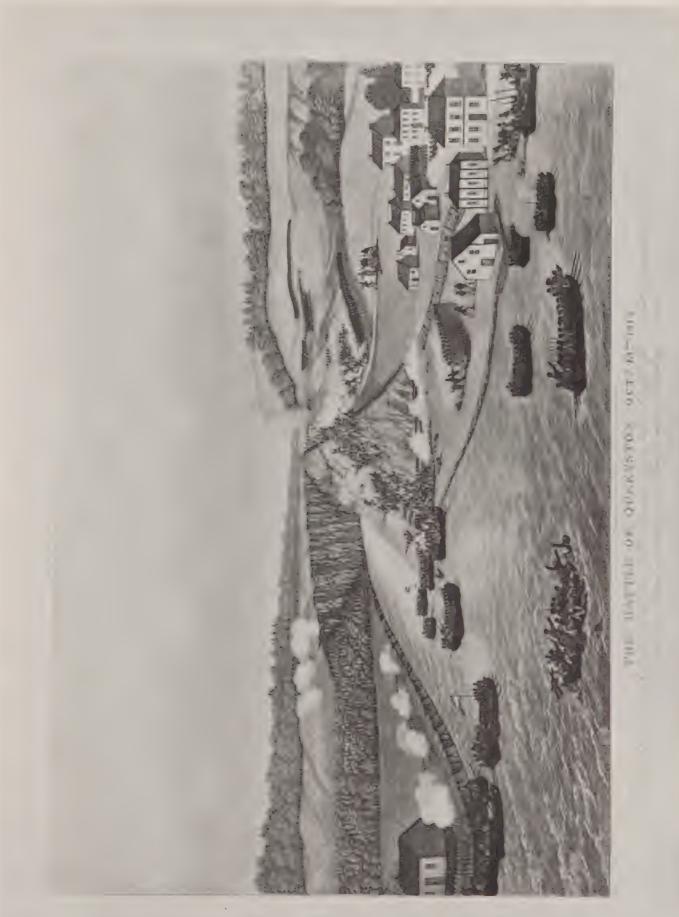
A VIEW OF THE TOWN, CITADEL AND MOUNT OF MONTE VIDEO IN THE RIO DE LA PLATA.

Taken during the late Seige, shewing the approaches of the British Army under the command of Brigadier-Genl. Sir Saml. Auchmuty.

Very fine aquatint printed in colours by I. Jeakes after P. Guichenet.

Size 14 by 19½ inches, with margins. 1808.

£,21



1

See Item No. 85.



SHORT'S VIEWS OF QUEBEC. (One of set). See Item No. 90.

S. America—continued.

95 MONTE VIDEO.

From the Anchorage outside the Harbour.

BUENOS AYRES.

From the Bank between the Outer and Inner Roads.

Two panoramic views on the same sheet.

Aquatint in colours by T. Sutherland after E. E. Vidal. 1820.

Size of sheet $12\frac{1}{2}$ by 20 inches. 1820.

£,9 9s.

WEST INDIES.

96 GUADALOUPE.

- A NORTH VIEW OF FORT ROYAL IN THE ISLAND OF GUADALOUP. When in possession of his Majesty's Forces in 1759.
- A SOUTH WEST VIEW OF FORT ROYAL IN THE ISLAND OF GUADALOUPE.
- AN EAST VIEW OF FORT ROYAL IN THE ISLAND OF GUADALOUPE.

Series of three line engravings by Grignion Benazech and Mazell after Lieut. A. Campbell.

Size 123/4 by 20 inches, with margins. 1759. The three plates, £6 6s.

97 DOMINICA.

A VIEW OF ROSEAU IN THE ISLAND OF DOMINIQUE, with the attack made by Lord Rollo and St. James Douglas in 1760.

Line engraving by Jas. Peake after Lt. A. Campbell.

Size 121/2 by 20 inches, with margins. Circa 1760.

£,4 4s.

West Indies—continued.

98 HAVANA.

VIEW OF MORO CASTLE AND CITY OF HAVANA FROM SEA.

VIEW OF MORO CASTLE TAKEN WITHIN THE ENTRANCE OF THE HARBOUR.

Line engravings by P. C. Canot after a drawing made on the spot by an officer.

Size of engraved surface 83/4 by 16 inches, with margins. 1818.

The pair, £1 1s.

NAVAL PRINTS OF AMERICAN INTEREST.

99 THE SCHOONER YACHT AMERICA, 170 TONS.

Lithograph in colours by E. T. Dolby after T. S. Robins.

Size 121/4 by 18 inches, with margins. 1851.

£17 17s.

Winner of the R.Y.S. Cup value £100, Aug. 22nd, 1851, and of a Match with the Titania for £100, Aug. 28th, 1851.

100 CAMBRIA IN MID-OCEAN.

The Anglo-American Yacht Race for 1870. Lithograph in colours by and after T. G. Dutton. Size $14\frac{1}{4}$ by $23\frac{3}{4}$ inches, with margins. 1871. Fine impression.

£12 12s.

101 STEAMSHIP THE GREAT WESTERN, Taking Her Departure from Bristol for New York (Lieut. Jas. Hosken, R.N., Commander).

Aquatint printed in colours by R. G. and A. W. Reeve after Joseph Walter.

Size $18\frac{1}{4}$ by $27\frac{1}{4}$ inches, with margins. 1840.

f 10 10s.

102 CLIPPER SHIPS OF THE MINTURN LINE.

OUTWARD BOUND.

HOMEWARD BOUND.

Pair of Lithographs printed in colours by *Currier* and *Ives*.

Size 10½ by 17 inches.

The Pair, £15 15s.

American Naval Prints—continued.

103 NAVAL.

- (1) THIS REPRESENTATION OF HIS MAJESTY'S SHIP "MAJESTIC."
- 57 Guns; John Hayes, Esq., Captain; meeting with two French Frigates, an American Private Ship of War, a Spanish Lima Ship, and a Brig, on the 3rd of Feb., 1814, in Latde. 37.N. and Longde. 20.W., and capturing one of the Frigates.
- (2) THIS REPRESENTATION OF HIS MAJESTY'S SHIP "MAGNIFICENT."

74 Guns; John Hayes, Esq., Captain; showing (after cutting the Cables in a S.W. Gale) the manner of making Sail under reefed Courses and close reefed Top Sails, with Yards and Topmasts struck, and saving the Ship from destruction on a Lee Shore on the 17th Decr., 1812.

Pair of Aquatints in colours by C. Hunt after Gilbert.

Fine impressions.

The first has title very carefully facsimiled and rejoined on to the plate.

The second plate has full inscription margin.

Size 141/8 by 191/2 inches, with margins.

(SEE ILLUSTRATION, PLATE No. XII).

£,42

104 VIEW OF THE STEAM SHIP "PRESIDENT."

British and American Steam Navigation Co.

Aquatint in colours by H. Papprill after Knell.

Size 16 by 24 inches, with margins. 1840.

£18 18s.





110 BENNIGSEN (L. A. T., BARON, 1745-1826).

A bust, in oval, military coat, sash and orders, powdered hair.

Mezzotint by E. Bell after P. E. Stroehling.

Size 9 by 7 inches, with margins. 1807.

£1 Ios.

Commander-in-Chief of the Imperial Russian Army in Poland.

III BERRY (CHARLES FERD., DUC DE, 1778-1820).

Half length, military uniform, with sash, stars, within engraved oval border, arms under.

Line engraving by P. Audouin after Augustin.

Size 16 by 103/4 inches, with margins. Circa 1820.

£, r 5s.

112 BOSWELL (JAMES, 1740-1795). (THE FAMOUS BIOGRAPHER OF DR. JOHNSON).

Half length, powdered hair, plain coat, curtain and landscape in background.

Mezzotint by John Jones after Sir J. Reynolds.

Size 13 by 11 inches, with full inscription margin and margins top and sides. 1786.

Fine impression of the first state, on India paper, with the name of the personage engraved, in etched letters.

(SEE ILLUSTRATION, PLATE No. XIII).

£52 10s.

113 BRADLY (BEN). An opponent to Walpole's Scheme for Taxing Tobacco in 1732."

Nearly full length, seated, right hand holding long pipe, pipe and paper; "Bradly's best Virginia" bottle and glass on table to right.

Mezzotint by J. Faber after A. Pond.

Size 121/4 by 10 inches, with margins. 1737.

Fine impression. With verses below.

£.7 7s.

114 BREDERODE (WOLFARD), COUNT OF HOLLAND.

In oval, half length, at the age of about 16.

Line engraving by D. Matham after Mytens.

Size 143/4 by 113/4 inches, with inscription margin only. Circa 1650.

Fine impression of this scarce portrait.

£.21

115 BRIDPORT (ALEXANDER, 1st VISCOUNT, 1728-1814).

Three-quarter length, standing, in uniform; naval engagement in distance.

Mezzotint by Val Green after L. F. Abbott.

Size 181/4 by 15 inches, with full inscription and thread margin top and sides. 1706.

Brilliant impression of this scarce print in first state.

(SEE ILLUSTRATION, PLATE No. XIV).

£.75

Admiral, created Lord Bridport in the Irish peerage for his services as second in command under Lord Howe on June 1st, 1794; on June 23rd, 1795, captured three French men-of-war almost under the batteries of Port L'Orient, for this he was raised to the English Peerage.

116 BLUCHER (GEBHARD LEBRECHT VON, 1742-1819).

Full length on prancing horse, uniform, in distance a cavalry fight.

Mezzotint by Chas. Turner after C. Back.

Size 22 by 19 inches, with margins. 1815.

£6 6s.

Prussian Field Marshal. Co-operated with Wellington at the Battle of Waterloo.

117 DITTO. Another portrait.

Full length, standing, in uniform, battle in background.

Engraving in colours by W. Heath.

Size 17 by 121/2 inches, with margins. 1814.

£,3 10s.

118 BOHEMIA. THE CORONATION OF THE KING AND QUEEN.

Engraving in eight compartments, and Portraits of the King and Queen. By E. Kieser.

Size 12 by $14\frac{1}{2}$ inches. *Circa* 1619.

£4 10s.

Frederick V, Elector Palatine and King of Bohemia; father of Prince Rupert; born, 1596; died, 1631.

Elizabeth. Queen of Bohemia, the "Queen of Hearts"; daughter of James I; born, 1596; died, 1662.

119 CADOGAN (LADY MARY).

Half-length in square border, her hair powdered with veil over, a bouquet of roses in her lap.

Mezzotint by J. Dean after Sir J. Reynolds.

Size 15 by 11½ inches. 1787.

£7 7s.

Eldest daughter of Chas. Churchill, Esq.; married, 1777, Chas. Soane, 3rd Baron Cadogan. Her mother was Mary, daughter of Sir Robt. Walpole.

120 CARPENTER (LUCY AND FRANCES).

Half lengths, in oval, the elder, hat, triple necklace and bracelet; the younger, to right, feather and flowers in hair, narrow black ribbon round neck, Arms under.

Mezzotint by J. Watson after P. Lion.

Size 193/4 by 14 inches. 1772.

Proof with artists' names and line of publication only. £18 18s.

Daughters of General Benjamin Carpenter. Lucy, the elder, married Mr. Ramsden; Frances, the younger, married, in 1783, Sir Henry Gough, Bart. (who was created Baron Calthorpe, 1786), she died 1827.

121 CATHERINE OF BRAGANZA, QUEEN OF CHARLES II, d. of John IV of Portugal, 1638-1705).

Nearly full length, seated, in rich flowered dress, deep lace collar, hair elaborately crimped, gloves in left hand, curtain behind.

Large and fine mezzotint by Dunkarton after Faithorne.

Size 13 by 9 inches, with margins. Circa 1780.

Brilliant proof before any letters.

£,9 9s.

122 CATHERINE OF BRAGANZA.

Short half-length, in oval, hair curls, pearls, dress with jewels.

Mezzotint by A. Blooteling after Sir P. Lely.

Size 133/4 by 10 inches.

Fine impression.

£II IIS.

123 DITTO. Another portrait.

Three-quarter length, standing, in the habit she wore on her arrival from Portugal.

Line engraving by W. Faithorne.

Size 111/4 by 83/4 inches, with inscription margin.

£4 14s. 6d.

124 DITTO. Another portrait.

Half length, in oval, hair in curls falling on right shoulder, loose dress, ermine robe across left shoulder, fastened with brooch.

Mezzotint engraving by E. Cooper and R. Williams after Wissing.

Size 13¹/₄ by 9¹/₂ inches, with margins. Circa 1700.

£8 8s.

125 CATHERINE II, EMPRESS OF RUSSIA (1729-1796).

Full length, standing, fur-lined robes, decorations, throne behind, statue on pedestal to left.

Stipple in brown by F. Bartolozzi after M. Benedetti.

Size 143/4 by 91/2 inches, with margins.

Brilliant proof impression, with the inscription in etched letters. £10 10s.

126 CHARLES I. KING OF ENGLAND (1600-1649). HENRIETTA MARIA. QUEEN CONSORT OF CHARLES I (1600-1000).

Both full lengths, seated, on horseback. Inscription in Latin and French under.

Pair of line engravings by Jerôme David.

Size 16 by 121/2 inches, with inscription margin. The pair, £6 6s.

127 CHARLES I. (1600-1649).

HENRIETTA MARIA (1609-1669).

Within decorative ovals of fruit and flowers, short half lengths.

Pair of line engravings by J. Suyderhoef after A. Van Dyck.

Size 16 by 105/8 inches. Circa 1650.

Fine impressions.

The pair, £,12 12s.

128 CHARLES II, KING OF SPAIN (1661-1700).

Half length, in oval, long hair, armour, Order of the Golden Fleece. Line engraving.

Published á Paris chez Nicholas Habert. With slight damage at side of plate.

Size 19 by 16 inches.

 $f_{.2}$ IOS.

Succeeded his father Philip IV, made Don John of Austria, 1667; bequeathed his dominions to Philip, duke of Anjou; grandson of Louis XIV, 1700.

129 CHARLES V. (1500-1558).

Half length, in oval, in the centre of a triumphal arch, with an emblematical female figure on either side, in the background to right a country landscape, and to left a battle scene.

Very decorative line engraving by Aeneas Vico.

In proof state.

Size 203/8 by 14½ inches. Circa 1550.

£14 14s.

Emperor of Germany. Elected in 1519. Resigned in 1556.

130 CHARLES LOUIS (ARCHDUKE OF AUSTRIA, 1771-1847).

Nearly three-quarter length, embroidered coat, ruffles and frills, sash, order, right hand holding sword, left hat, flag above, in background to left cavalry and foot soldiers.

Very fine mezzotint by P. Dawe after J. S. Kirchoff.

Size 20 by 137/8 inches, with full inscription margin. 1801. £6 6s.

Field Marshal and Commander-in-Chief of the Imperial Army in Germany. Distinguished Soldier. Defeated Napoleon at Asperne and Essing.

131 CHATHAM (WILLIAM PITT, 1st EARL OF, 1708-1778).

Three-quarter length, in robes, standing, in large building, speaking.

Line engraving by J. K. Sherwin after R. Brompton.

Proof impression, with artist's name lightly etched.

Size 133/4 by 103/4 inches. 1778.

£7 7s.

Celebrated statesman; strenuously opposed the harsh measures taken in regard to the American Colonies, 1774-5 and unsuccessfully moved an address to the Crown for the stoppage of hostilities.

132 CHRISTIAN IV, KING OF DENMARK, AND HIS SON FREDERICK CHRISTIAN.

Full lengths, standing, park with deer behind. Verses under.

Line engraving by Wm. de Pass.

Size 117/8 by 81/4 inches. Circa 1650.

£14 14s.

133 CHRISTINA (QUEEN OF SWEDEN, 1626-1689). Daughter of Gustavus Adolphus.

Three-quarter length, seated, hair in curls, orb in left hand.

Line engraving by J. Standrart.

Size 12 by 83/4 inches, with margins.

£15 15s.

134 COLBERT (JACQUES NICHOLAS, 1654-1707).

Archbishop of Rouen, Member of the Academie Français from 1678.

Half length in oval, robes, cap. Arms under.

Line engraving by P. Drevet after H. Rigaud.

Size 173/4 by 141/41 inches.

Fine early impression before the address.

£16 16s.

135 COLBERT (JEAN BAPTISTE, MARQUIS DE SEIGNELAY, 1619-1683).

In oval, half length, long curled wig, Arms under.

Line by Edelinck after Mignard.

Size 181/2 by 131/2 inches, with margins. Circa 1700.

£,12 12s.

136 COSWAY (MARIA LOUISA, 1759-1838).

Nearly whole length, seated, arms folded, large head-dress.

Mezzotint by V. Green after Maria Cosway.

Size 16½ by 13 inches, with inscription margin. 1787. £,15 15s. Wife of Richard Cosway, R.A.

137 COVENTRY (MARIA, COUNTESS OF, 1733-1760).

Without hat, pearls in hair, lace cape.

Engraved by C. Spooner after F. Cotes.

Size 103/4 by 83/4 inches, with inscription margin. Circa 1760. £,9 9s. Elder daughter of John Gunning. A famous beauty in London, 1751, married, 1752, George William, sixth Earl of Coventry.

138 DARWIN (CHARLES ROBERT, 1809-1882).

Half length, directed to left, dark coat.

Etching by Rajon after W. W. Ouless.

With facsimile autograph signature.

Size 16 by 12 1/4 inches, with margins. Circa 1870.

Naturalist; wrote "Origin of the Species," 1859; "Descent of Man," 1871, etc.

139 DE WINTER (ADMIRAL, 1750-1812).

Half length, embroidered coat, stock, frill, powdered hair.

Mezzotint by Hodges after Maaskamp.

Size 13¹/₄ by 10¹/₂ inches, with margins. 1796. Dutch Admiral.

£,4 4s.

140 ELIZABETH I, EMPRESS OF RUSSIA (1709-1762).

Three-quarter length, standing, low dress, sash, star, small crown and jewels on hair, pearls on robe.

Large mezzotint by J. Stenglin after Caravaque.

Size 20 1/4 by 14 1/4 inches, inscription margin. Circa 1750. £,12 10s.

141 FARMER (CAPTAIN GEORGE, 1732-1779).

Half length, in naval uniform, right hand holding sword across left arm.

Mezzotint by John Murphy after Chas. Grignon.

Size 14½ by 11 inches, part of inscription margin and narrow margins top and sides. 1780.

Of Irish descent; distinguished himself in the engagement between the French vessel "La Surveillante" and the "Quebec" off Ushant; Capt. Farmer's son was immediately afterwards created a baronet in recognition of such eminent service.

142 FREDERICK V, ELECTOR PALATINE (1596-1632).

Full length, standing, to right youth standing behind a tent, Angel of Fame above, and in distance to right battle scene, armorial shield under.

Fine line engraving by J. M. Pobrst after A. Pesne.

Size $21\frac{1}{4}$ by $15\frac{1}{2}$ inches, with margins. Circa 1760.

143 FREDERICK WILLIAM, KING OF PRUSSIA (1770-1840)...

Full length, in uniform, left hand on sword, right hand pointing, battle scene behind.

Engraving in colours drawn by W. Heath, and published July 1, 1814, by J. Jenkins.

Size 15½ by 12 inches.

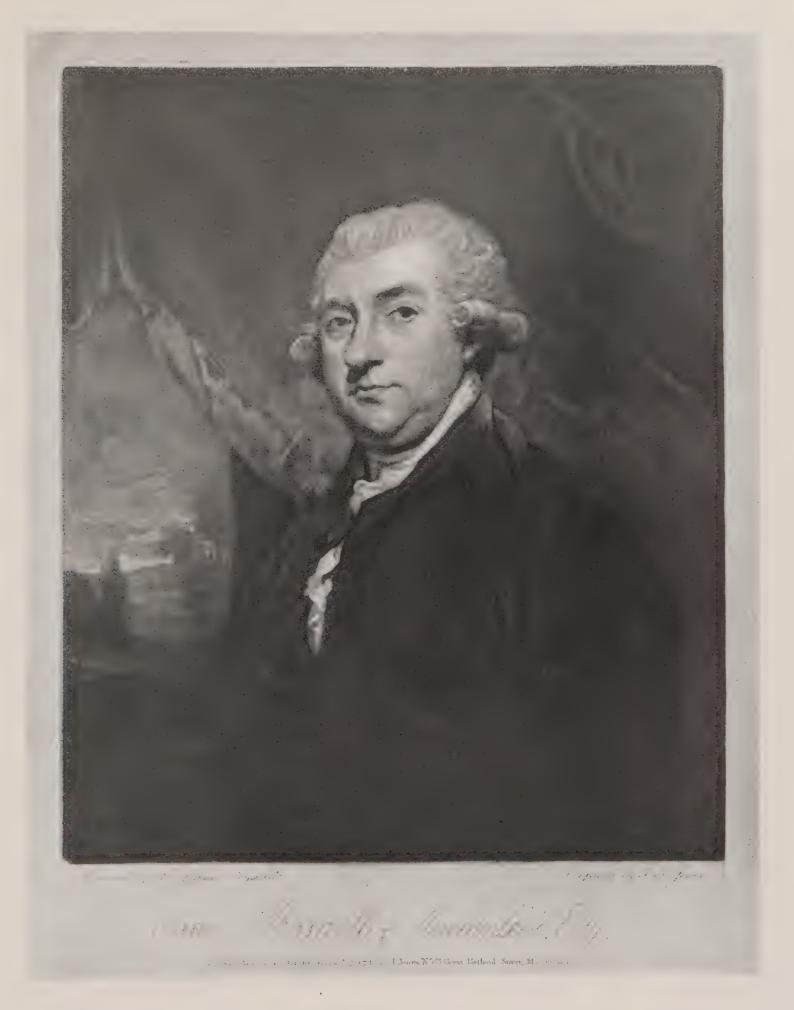
£,3 3s.

Recognised Napoleon, 1804; supported him against Russia, 1805; met Napoleon at Dresden, 1812.

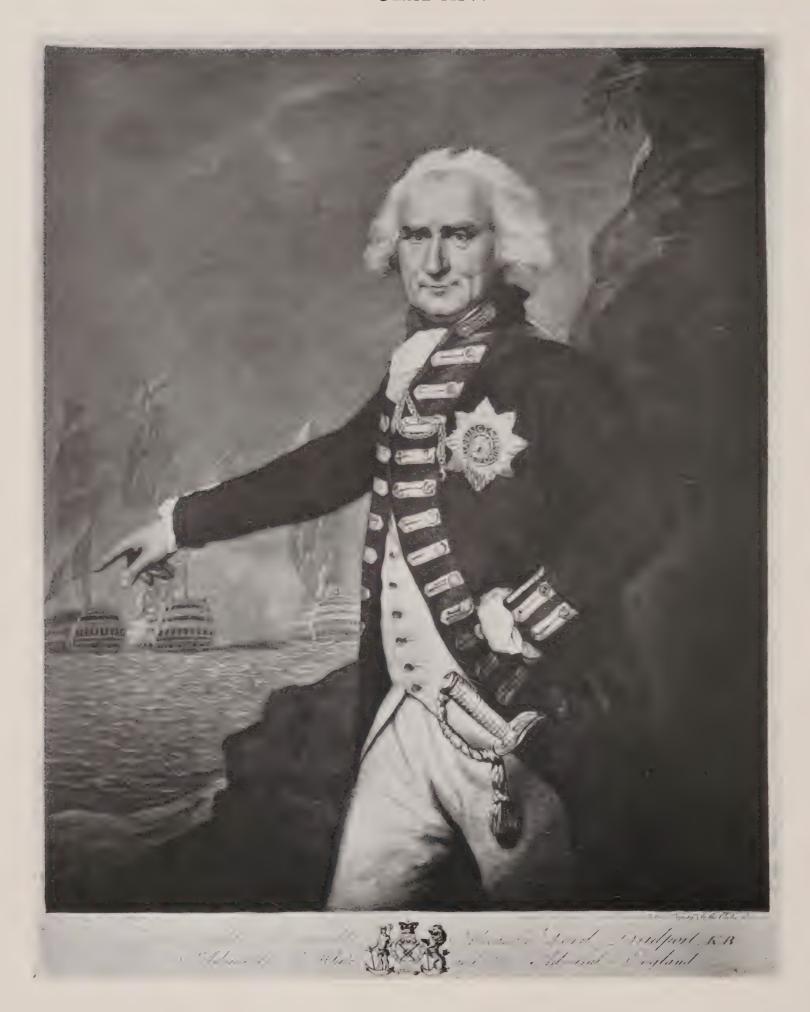
FREDERICK II, KING OF PRUSSIA, AND FREDERIQUE DE DARM-STADT, PRINCESSE DE PRUSSE.

Short half lengths.

Pair of oval line engravings with ornamental borders by F. Reclam. Size 11½ by 8½ inches. Circa 1790. The pair, £3 3s.



See Item No. 112.



See Item No. 115

145 FREDERICK V, ELECTOR PALATINE (1596-1632).

Full length, seated on horseback, town seen across river in background, twelve lines of verse below, Arms of Great Britain and the Palatinate near the head of the figure.

Line engraving by R. Elstracke.

Size 6½ by 8 inches, with margins. Circa 1620.

Fine impression of this very scarce portrait.

 f_{3} 7 ios.

This portrait, with the companion plate "Princesse Elizabeth," realised £100 at Sotheby's, July, 1906.

146 GASSENDI (PIERRE, 1592-1655).

Half length, in oval, resting on tablet.

Line by Nanteuil.

Size 113/8 by 73/4 inches, with margins. 1658.

Brilliant impression in first state. (R. D. 101 I.)

£18 18s.

From the Alfred Hubert Collection, Paris.

French Philosopher and Astronomer; termed "The little Doctor."

147 GAY (JOHN, 1685-1732).

Half length, in oval, inside panelled border, cap, collar open, loose dark gown.

Very fine mezzotint by Wm. Smith after Zincke.

Size 13 by 9 inches, with margins. 1775.

£6 6s.

Poet and Dramatist. Author "Beggar's Opera."

148 GEORGE IV., WHEN PRINCE OF WALES (1762-1830).

Full length, standing, as a Kentish Bowman, plain dress, with a star and sash, holding bow in left hand, arm on base of pedestal to right, bowmen shooting at a target in distance, landscape.

Very fine stipple engraving by Bartolozzi after J. Russell.

Size 21 ½ by 137/8 inches, with margins. 1795.

£4 10s.

149 GWYNN (ELEANOR, 1640-1687).

Nearly whole length, seated on bank, trees in background, a lamb by her side.

Line engraving by P. Valck after P. Lely. Fine impression.

Size $13\frac{1}{2}$ by $93\frac{1}{4}$ inches.

 \int_{12} 12s.

Celebrated Mistress of Charles II.

150 GRANTHAM (THOMAS, LORD, 1738-1786).

Nearly whole length, seated, fur edged loose gown, table beside him, buildings, called in Bromley, the Escurial at foot of high mountains in distance to left.

Mezzotint by W. Dickinson after G. Romney.

Size 173/4 by 14 inches, with margins. 1783.

£88s.

Ambassador to Spain and Foreign Secretary; married, 1780, Mary Jemima, daughter and co-heir of Philip, Earl of Hardwicke.

151 GUSTAVUS ADOLPHUS. KING OF SWEDEN. (1594-1632).

Full length on horseback on battlefield. Death aiming at him with bow and arrow.

Etching.

Size $5\frac{3}{4}$ by $3\frac{1}{2}$ inches.

f3 ios.

152 DITTO. Another portrait.

Half length, within decorative oval, six lines of Latin under.

Line engraving by Sebastian Furck.

Size 53/4 by 55/8 inches, with inscription margin. Circa 1630. £,2 10s.

152a DITTO. Another portrait.

In oval, half length armour. Six lines in Latin below.

Line engraving by P. Iselburg.

Size 63/4 by 51/4 inches, with inscription margin. Circa 1630. £3 3s.

153 HAMILTON AND BRANDON (DUKE OF, 1740-1819).

Nearly full length, seated in arm chair, roll of paper in right hand, left resting on table on which are books, curtain in background.

Mezzotint by G. Clint after J. Lonsdale.

Size 17½ by 14 inches, with margins. 1804.

£.12 12s.

154 HAMILTON (JAMES, MARQUIS OF, 1606-1649).

Bust in oval, directed and facing front, medal suspended round neck.

Line engraving published by Robt. Peake, Holborn.

Fine impression in first state.

Size II by $7\frac{1}{2}$ inches.

£,9 9s.

Third Marquis and first Duke of Hamilton in the Scottish peerage, second Earl of Cambridge in the English peerage, privy councillor, 1628, head of the Moderate Presbyterians in Scotland, favourite of Charles I, invaded England in 1648; defeated by Cromwell and Lambert; beheaded the 9th of March, 1648-9.

155 HAMPDEN (JOHN, 1594-1643).

Half length in oval, armour and long hair, battle scene under.

Line engraving by I. Houbraken.

Size 141/4 by 9 inches, with margins. 1740.

£I IS.

Statesman; most popular member in the Short parliament 1640; exercised great influence over Pym in the Long Parliament; resisted acceptance of Charles I's overtures for peace, 1642-3; mortally wounded in a skirmish with Prince Rupert at Chalgrove Field; died at Thame.

156 HARCOURT (HENRI DE LORRAINE COMTE D'), GRAND-ECUYER DE FRANCE. 1601-1666.

Called "le Cadet á la Perle."

Three-quarter length, standing, long curled wig, pearl ear-ring, cuirass worn over elaborately embroidered coat, sash, sword, table, on which is plumed hat, etc., to left, burning castle in background.

Line engraving by A. Masson after Mignard.

Size 201/2 by 16 inches, with margins. Circa 1667.

Brilliant impression in first state, before the No. 4 in the margin to the left.

(SEE ILLUSTRATION, PLATE No. XV).

£42

157 HARCOURT (THE RT. HON. SIMON, LORD, 1661-1727).

Half length to right, in chancellor's robes, with mace and purse.

Mezzotint by J. Simon after G. Kneller.

Size $15\frac{1}{8}$ by $11\frac{1}{2}$ inches, with narrow margins.

£8 8s.

Lord Chancellor.

158 HEDWIG ELEONORA (QUEEN OF SWEDEN, WIFE OF CHAS. X.).

In oval, half length, ermine cloak.

Line engraving by J. Sandrart.

Size 121/4 by 81/4 inches, with margins. Circa 1660.

£1 16s.

159 HENRIETTA MARIA (1609-1669). Queen Consort of Charles I.

Short half length, in oval, jewels in hair, white lace ruff, elaborate dress trimmed with jewels and pearls.

Line engraving by W. J. Delff after Daniel Mytens.

Size 15 by 12 inches, with inscription in Latin under, and narrow margins. 1630.

Fine impression.

£15 15s.

160 HESSE-CASSEL (FREDERICK, PRINCE OF, 1720-1785).

Three-quarter length, standing, wig, breastplate, sash round waist, ermine robe over left shoulder, right hand on helmet.

Mezzotint by John Simon after C. Rusca.

Size 125/8 by 93/4 inches, with inscription margin. Circa 1740. £3 3s.

Son of William VII of Hesse-Cassel, and nephew to Frederick I, who became King of Sweden. Married, 1740, Princess Mary, 4th daughter of George II; succeeded his father as Landgrave, 1760.



COMTE D'HARCOURT, LE "CADET A LA PERLE."
See Item No. 156.

PLATE XVI.



LOUIS DE FRANCE. See Item No. 170.

161 HOOD (SAMUEL, LORD, 1st VISCOUNT, 1724-1816).

Three-quarter length, standing, uniform, leaning on rock; ships firing in distance.

Mezzotint by T. Jones after Sir Joshua Reynolds.

Size 18 by 14 inches, with margins. 1785.

Very fine impression.

 f_{3} I ios.

Elder brother of Lord Bridport; entered the Navy; for his services against De Grasse in the West Indies raised to the Irish Peerage in 1782; Commander-in-Chief in the Mediterranean, 1793-4, during which time he captured Toulon and reduced Corsica; in 1796 created Viscount Hood in the English Peerage.

162 ISABELLA DE BOURBON, QUEEN OF SPAIN (MOTHER OF PHILIP IV).

Full length, seated on horseback.

Etching by Goya after Velasquez.

Size 13½ by 12½ inches, with margins. 1778.

£6 6s.

163 JARNAC (COUNTESS OF).

Half length, sitting, in oval, low dress, hands in lap, vase of flowers to left, in distance castle, building to right.

Mezzotint by Kingsbury.

Size 73/8 by 10 inches, with inscription margin. 1781.

From the Strawberry Hill collection. Inscribed in the autograph of Horace Walpole; "Wife of Chas. Rosalie de Rohan Chabot, Comte de Jarnac."

164 JOHN FREDERICK, DUKE OF SAXONY (1503-1554).

Half length, fur-edged cloak, chains round neck, hat with feathers.

Line engraving by P. Galle.

Size 153/4 by 121/4 inches, with margins. 1543.

£6 6s.

165 KUO SUNG TAO (HIS EXCELLENCY).

" China."

Full length, seated in low chair, holding jar in both hands. Original water colour by L. Ward (Spy). June 12, 1877. Size $7\frac{1}{4}$ by 12 inches.

Afterwards reproduced in "Vanity Fair."

£,5 5s.

166 LAUD (WM., 1573-1645). ARCHBISHOP OF CANTERBURY.

Three-quarter length, standing, robes, hat.

Mezzotint by Jas. Watson after Van Dyck.

Size 15 by 12 inches, with margins. 1779.

Choice impression before the plate was cleaned and before Motto in Arms.

167 LAUDERDALE (RICHARD MAITLAND, 4th EARL OF, 1653-1695). When Lord Maitland, aged 31.

Half length, to right, in wig and cravat, engraved oval frame decorated with escutcheons.

Line engraving by P. Vanderbank after G. Kneller.

Size 15½ by 11¼ inches, with margins. Circa 1683.

Jacobite; privy councillor and joint general of the mint with his father, 1678.

168 LAVATER (JOHANN KASPER, 1741-1801).

Full length, standing, book in left hand.

Line engraving by T. Merz.

Size 143/4 by 9 inches, narrow margins.

Swiss Minister and Poet.

15s.

£5 5s.

169 LICHENSTEIN (JOHANN, JOSEPH PRINCE OF, 1760-1836).

Half length, dark coat over armour, cross suspended round neck, sword, cavalry behind to left.

Mezzotint by J. Pichler.

Size 13 by 107/8 inches, with inscription margin.

 f_{1} 12 12s.

Austrian General. Fought in campaigns of French Revolution; signed treaty of Presburg, 1805; abdicated 1806; distinguished himself at Aspern and Essling, 1809; recovered his States, 1814.

170 LOUIS DE FRANCE, SON OF LOUIS XIV (1661-1711).

Half length in oval.

Line by P. van Schuppen after F. de Troy.

Size $17\frac{1}{4}$ by 15 inches. 1684.

First state before the medallions in the corners.

(SEE ILLUSTRATION, PLATE No. XVI).

£,24

Married Maria Christina of Bavaria; distinguished himself in the campaigns of 1684-92; grandfather of Louis XV.

171 DITTO. Another portrait.

In oval, three-quarter length, as a youth, full wig, lace cravat, sash, crown on table to left, Arms under.

Line by De Larmessin after Beaubrun.

Size 153/4 by 131/8. Circa 1670.

£8 8s.

172 LOUIS XVI (1754-1793), KING OF FRANCE.

In oval, half length, uniform, star, sash, Arms under.

Engraved after the picture by T. Boze.

MARIE ANTOINETTE (1755-1793), QUEEN OF FRANCE.

In oval, half length, feathered head-dress, powdered hair, low dress with jewels.

Engraved by Curtis after Dufroe.

Pair of stipples in brown.

Size 15 by 103/4 inches, with margins.

The pair, £9 9s.

173 LOUISE (PRINCESS), DAUGHTER OF PRINCE FERDINAND OF PRUSSIA.

Full length, standing, holding basket of roses, landscape.

Line engraving by M. Haas.

Size 223/4 by 143/4 inches, with margins. 1787.

 f_{4} IOS.

174 MANNERS (LADY LOUISA, 1745-1840).

Whole length, standing by pedestal, on which her left elbow rests, hand up to face, hair falling over left shoulder, right hand holding end of sash, draped column to right, landscape.

Very fine stipple engraving by C. Knight after Sir J. Reynolds.

Size 191/4 by 111/4 inches, with margins. 1800.

Choice impression in Early State, Artists' Names and line of Publication only.

£,29 10s.

Lady Louisa Tollemache, sister of Earl Dysart. Married John Manners, of Grantham; became Countess of Dysart in her own right, 1821.

175 MARIE ANTOINETTE (1755-1793), QUEEN OF FRANCE.

Short half length, powdered hair in curls, low dress caught with jewel. Stipple, printed in colours by *Mms. Bovi* after *Du Creu*.

Size $8\frac{1}{4}$ by $6\frac{3}{4}$ inches, with margins. 1793.

£18 18s.

176 DITTO. Another portrait.

Half length, within oval decorative border, hair dressed high in curls, pearls round neck, low dress. Arms on tablet under.

Very fine line engraving by Croisey (?).

Size 14 by 85/8 inches, with margins.

Fine impression.

£9 9s.



See Item No. 186.



HOGARTH. MARRIAGE A LA MODE. One of Set. See Item No. 223,

177 MARIE THERESE CHARLOTTE. Fille du Roi Louis XVI, née à Versailles le, 19 December, 1778.

In oval, half length, in black dress and veil on hair.

Aquatint in colours.

Size 10 by 7¹/₄ inches, narrow margins.

"Publié a l'occasion du passage de cette Princesse à Basle le, 26 December, 1795—par Chr. de Mechel Graveur." £,12 12s.

178 MARLBOROUGH (SARAH, DUCHESS OF, 1660-1744).

Half length in oval, loose dress, ermine robe across right shoulder.

Mezzotint by John Smith after G. Kneller.

Size 12 by 10 inches, with margins. 1705.

£17 17s.

Youngest daughter of Richard Jennings, Esq.; married, 1678, John Churchill, who was afterwards Duke of Marlborough, in 1683; lady of the bedchamber to the Princess Anne.

179 MAXIMILIAN (ARCHDUKE OF AUSTRIA AND DUKE OF BURGUNDY, 1558-1620).

In decorative oval, short half length ruff, fur-edged cloak.

Line engraving by J. Suyderhoof after P. P. Rubens.

Size 153/4 by 105/8 inches. *Circa* 1660.

Fine impression.

£3 3s.

180 MAXIMILIAN (FERDINAND, 1573-1651).

Half length, in oval, long curled hair, laurel wreath, robes.

Mezzotint by J. Van Somer.

Size 123/4 by 83/4 inches, narrow margins. 1668.

Very early specimen of mezzotint engraving, most brilliant impression.

£,13 13s.

Elector of Bavaria. With the Emperor Ferdinand II fought in the Thirty Years' War against the Palatine Frederick V.

181 MIREVELT (MICHEL JANS, 1568-1641).

Half length, standing, palette and brushes on table to right.

Line by W. J. Delff after A. Van Dyck.

Size 9¹/₄ by 7³/₈ inches, with margin. Circa 1630. Dutch Painter.

 $f_{,2}$ 10s.

182 MOELLENDORF (M. J. H. VON, 1725-1816).

Three-quarter length, standing, in uniform, sash, star, wig, right hand resting on sword, hat in left.

Fine mezzotint by Chas. Townley after F. C. Cunningham.

Size 193/4 by 14 inches. 1786.

£,4 4s.

Prussian General. Governor of Berlin.

183 MOLIERE (J. B. DE, 1622-1673).

Three-quarter length, seated, long wig, right hand on table on which are writing materials, emblematic border.

Line engraving by Beauvarlet after Bourdon.

Size 17¹/₄ by 13¹/₈ inches, narrow margins. Circa 1760.

£.7 7s.

Famous French Dramatist and Poet.

t84 MOUNTJOY (CHAS. BLOUNT, LORD, 1563-1606)

Full length, standing, robes of Garter, Collar and George, table to left, on which are plumed hat and letter.

Mezzotint by Val Green after Van Somer.

Size 213/8 by 14 inches, with margins. 1775.

Fine impression.

£5 5s.

Favourite of Queen Elizabeth, Lord Deputy of Ireland, 1599. He subdued the rebellion there and brought Hugh O'Neal prisoner to London. One of the Commanders in pursuit of the Spanish Armada.

185 MURRAY (SIR JOHN ARCHIBALD, 1779-1859).

Half length, directed to left, facing front.

Mezzotint engraving by W. Walker after Sir Henry Raeburn.

Size 17 by 13 inches, with margins. 1835.

Facsimile autograph proof impression.

f 10 10s.

Scottish Judge.

186 NELSON (ADMIRAL, LORD, 1758-1805).

Whole length, standing on shore of strait, uniform, right sleeve fastened to breast of coat, left hand holding hat and sword, across the water in background a city, portion to left in flames being bombarded by vessels.

Mezzotint by W. Barnard after L. F. Abbot.

Size $23\frac{1}{4}$ by 16 inches, with margins. 1798.

Fine impression.

(SEE ILLUSTRATION, PLATE No. XVII).

£,42

187 DITTO. Another portrait.

Full length, standing, in uniform, pointing with sword in left hand, sea and ships behind.

Mezzotint by J. Young after John Rising.

Size 24 by 18 inches, with inscription margin. 1801.

£,17 17s.

188 ORANGE (ANN, PRINCESS OF, 1709-1759).

Half length, hair loose, twined with pearls, low dress, ermine robe over left shoulder, curtain to right, Arms under.

Mezzotint by J. Faber after Vandyk, fine impression, only state.

Size 14 by 97/8 inches, with margin. 1735.

fio ios.

Married William Henry, Prince of Orange.

189 ORANGE (WILLIAM II, PRINCE OF, 1626-1650).

Full length, standing, as a child, hat with feather, Van Dyke dress, dog to left, pillar and shrubs to left.

Mezzotint by Michells after Van Dyke.

Size 183/4 by 15 inches, with margins. 1797.

Fine impression in brown.

£,17 17s.

Father of William III, King of England.

190 DITTO. Another portrait.

Full length, standing, in uniform, battle in background.

Line engraving by F. Lignon after Odevaere.

Size $21\frac{1}{2}$ by $14\frac{3}{8}$ inches, with margins. 1816.

£5 5s.

191 ORANGE (MARY II, 1662-1694, WHEN PRINCESS OF ORANGE, CONSORT OF WILLIAM III).

Nearly whole length, seated, frieze of cupids and tiger to right.

Mezzotint, R. Thompson exc. after P. Lely.

Size 123/4 by 10 inches, with inscription margin.

£5 5s.

ORLEANS (H.R.H. THE DUKE OF, born 1869), "Ier CONSCRIT DE FRANCE."

Full length, standing, monocle, right hand in pocket, left hand holding stick and gloves, red, white and blue ribbon flying from hat.

Original water-colour drawing made for the Vanity Fair Cartoon by F. B. Guth. April 12th, 1890.

Size 121/4 by 71/2 inches.

£6 6s.

Exiled from France, 1886; received commission 60th Rifles; served in India, 1888-9.

193 PETER I, EMPEROR OF RUSSIA, 1672-1725.

In oval, half length, armour, sash.

Line engraving by I. F. Bausse after Le Roy.

Size $15\frac{1}{2}$ by $10\frac{1}{2}$ inches, with margins. 1786.

£.5 5s.

194 PETER III (1728-1762), EMPEROR OF RUSSIA.

Three-quarter length, standing, wig, breastplate, star, sash, jewel, ermine robe, left hand on hilt of sword, right holding bâton which rests on table to left, pillar and curtain behind.

Large mezzotint by J. Stenglin after G. C. Grooth.

Size 201/8 by 135/8 inches, with inscription margin. Circa 1750. £15 15s.

195 PHILIP I (1478-1506), KING OF SPAIN.

Short half length, within decorative oval.

Line by J. Suyderhof after P. Soutman.

Size 161/4 by 11 inches, with margins. Circa 1640.

£2 2s.

196 PHILIP III (1578-1621), KING OF SPAIN.

In decorative oval, half length, ruff, armour, Order of the Golden Fleece.

Line by I. Souderhof after P. Soutman.

Size 153/4 by 103/4 inches. Circa 1620.

 f_{4} IOS.

197 DITTO. Another portrait.

Short half length, within decorative oval ruff, armour. Order round neck.

Line by I. Suyderhoef after P. Soutman.

Size 16 by 11 inches, with margins. Circa 1650.

 $\int_{0.1}^{2} 2 \cos x$

198 PHILIP IV OF SPAIN (1605-1665).

Half length, cloak, Order of the Golden Fleece.

Line engraving by P. Pontius after P. P. Rubens.

Size 173/4 by 13 inches, with margins. 1632.

£.7 7s.

199 PIUS VII (1742-1823).

In oval, half length, clerical dress, bands, cap.

Aquatint in colours by P. M. Alix after B. Wicar.

Size 15½ by 10½ inches. Circa 1810.

£8 8s.

Pope of Rome. Crowned Napoleon at Paris, 1804; Excommunicated him, 1809.

Pius VII—continued.

200 DITTO. Another portrait.

In oval, half length, clerical dress, bands, cap. Aquatint in colours by *J. B. Morrett* after *Garnerey*. Size 10 by $8\frac{1}{4}$ inches, with margins. 1805.

£6 6s.

201 PITT (RT. HON. WILLIAM, 1759-1806).

Three-quarter length, standing by table, on which he holds a scroll; robe of the Chancellor of the Exchequer on chair beside him.

Line engraving by J. K. Sherwin after T. Gainsboro'.

Size $16\frac{1}{2}$ by $12\frac{3}{4}$ inches, with margins. 1789.

Proof impression before any letters, touched by the artist. £4 10s. From the Morrison Collection.

202 PLATOFF (COUNT, 1765-1818).

Half length in uniform, sash, decorations, holding hat with cockade under left arm.

Mezzotint by W. Say after T. Phillips, R.A.

Size 161/8 by 113/8 inches, narrow margins. 1814.

Brilliant lettered proof impression.

£3 15s.

Distinguished Russian General. Hetman of the Cossacks; greatly harassed the French during the retreat from Moscow, 1812.

203 PRICE (MISS).

Whole length, a little girl, her hands crossed; in a landscape with lambs; on the right a pedestal, surmounted by a vase, on the left, lambs and trees.

Mezzotint by Jas. Watson after Sir J. Reynolds.

Size 133/8 by 11 inches, with margins. 1770.

First State.

 $\int 12 12s.$

Daughter of Uvedale and Lady Caroline Price.

204 RAEBURN (SIR HENRY, 1756-1823).

Half length, left hand raised to face.

Stipple by Wm. Walker after Sir H. Raeburn.

Proof impression in India paper.

Size $18\frac{1}{2}$ by $13\frac{1}{2}$ inches. 1826.

£.12 12s.

Famous Portrait Painter, called the "Scottish Reynolds."

205 RUYTER (MICHEL ADRIANSZOON VAN, 1607-1676).

Three-quarter length, standing, right arm resting on globe; sea and ships behind.

Line engraving by W. van Senus after F. Bol.

Size 14 by 12 inches, with margins.

Proof before letters.

£5 5s.

206 SCHILLER (JOHANN C. F. VON, 1759-1805).

Within engraved border, half length, long hair, head resting on right hand.

Line engraving by F. G. Muller after A. Graff.

Size 123/8 by $9^{1}/4$ inches, with margins. 1793.

 $\int_{0.1}^{\infty} 2 \cos x$

Celebrated German Poet and Historian.

207 SCHOMBERG (MEINHARD DE SCHOMBERG, 3rd DUKE OF, K.G. (DUKE OF LEINSTER), (1641-1719).

Three-quarter length, standing, in armour.

Mezzotint by J. Smith after G. Kneller.

Size 12 1/2 by 93/4 inches, with inscription margin only.

£5 5s.

"Grandee of Portugal: General of their Maties Forces of Great Brittain," etc.—Inscription on plate.

208 SCHRAM (VOLKARD).

Three-quarter length, standing on deck of ship, sea and ships with coast-line in background. Under "Volkhard Schram, Vice Admiral Van Holland en West Vriesland onder den Zee Raad van West Vriesland en T. Noorderquartier" and 12 lines in Dutch.

Line engraving by J. Veenhuysen.

Size $16\frac{1}{2}$ by $11\frac{3}{4}$ inches.

 $\int_{0.1}^{1} 4$ IOS.

209 SCOTT (SIR WALTER, 1771-1832).

Nearly half length, dark coat.

Stipple by Wm. Walker after Sir Henry Raeburn.

Size 11 by $9\frac{1}{4}$ inches, with margins. 1826.

Proof impression on India paper.

£.25

210 STEELE (SIR RICHARD, 1672-1729).

Short half length, within oval, white cravat, long curled wig.

Mezzotint by J. Smith after J. Richardson.

Size 13½ by 9¾ inches, with inscription margin. 1712. £10 10s. Essayist and politician.

211 TEMPLE (SIR WILLIAM, 1628-1700).

Half length in oval, directed to left, with the motto on a scroll above and arms beneath.

Line engraving by P. Vandrebanc after Sir P. Lely.

Size 14 by 10 inches.

£8 8s.

From the Collection of Mons. Thiers.

Ambassador at the Hague and Nimeguen, Minister of State, 1769.

212 VAN TROMP (CORNELIUS, 1629-1691).

Short half length, cap, earring, dark cloak over armour.

Mezzotint by G. Graham after Rembrandt.

Size 13 by 11 inches, with margins. Circa 1780.

Fine impression.

 $\int_{0.5}^{\infty} 9s$.

Dutch Admiral.

. 213 VERDI (GUISEPPE, born 1814). "ITALIAN MUSIC."

Nearly full length, bâton in right hand, left hand on book on stand in front of him.

Original drawing by *Montbard*. Afterwards reproduced in "Vanity Fair." February 15, 1879.

Size 7 by 12 inches.

12T

Composer, published many musical works; member of Italian Parliament, 1861; went to Florence in order to assume the post offered him by the Italian Minister of Public Instruction, for the improvement and reorganisation of the Italian Musical Institute.



MORLAND. OUTSIDE COUNTRY ALEHOUSE. One of Pair. Printed in Colours. See Item No. 239.



Engraved Portraits—continued.

VERNON (HON. GEORGE VENABLES, 2nd LORD VERNON, 1735-1813).

Half length, in oval, wig, dark coat with fur collar, white stock.

Mezzotint engraving by J. Dean after T. Gainsborough.

Size 153/8 by 107/8 inches, narrow margins. Circa 1777.

Finely printed in colours.

£9 9s.

215 DITTO. Another impression in Black.

Size 151/2 by 11 inches, with full inscription margin.

Proof before any letters.

Eldest son of 1st Lord Vernon.

£.5 10s.

Endest son of ist Lord vernon.

216 WORONZOW (LIEUT.-GEN. COUNT MICHAEL, 1782-1856).

Nearly three-quarter length, standing, fur cloak, arms folded, star and orders, landscape.

Large and fine mezzotint engraving by H. Dawe after G. Dawe.

With inscription in Russian and English.

Size 22 by 16 inches, with margins.

Lettered proof impression.

 $\int g gs.$

Russian General and Diplomatist.

217 DITTO. Another portrait.

Three-quarter length, standing, uniform, cloak.

Mezzotint by S. W. Reynolds after Sir T. Lawrence.

Size 17 by 13 inches, with margins. 1823.

Fine impression.

£.7 7s.

218 THE WORONZOW CHILDREN.

Whole lengths in an oval.

Stipple by C. Watson after R. Cosway.

Size 7½ by 5¾ inches, full inscription, but margins cut at bottom and right side. 1786.

Son and daughter of Simon, Count Woronzow, a Russian nobleman; the lady married in 1808 George, eleventh Earl of Pembroke; she died 1856.

JONES (JOHN).

226 BLACK MONDAY, OR THE DEPARTURE FOR SCHOOL.

Interior, to left a lady seated, pressing a coin into the hand of weeping boy, a little girl holds up a cake and basket of eggs to him; an old lady hands purse to another boy, who points with his stick to a trunk, which a man is lifting.

Mezzotint by John Jones after W. R. Biggs. Size 18 by 233/4 inches, with margins. 1790. Brilliant open letter proof impression.

£.42

KAUFFMAN (ANGELICA).

227 MOULINES. THE HANDKERCHIEF.

Full length, Sterne and Maria seated on a bank holding handkerchief, dog at their feet, trees and landscape.

Fine circle stipple engraving by Delatre after Angelica Kauffman.

Size 141/4 by 117/8 inches, with margins. 1782.

Fine impression in red.

£.7 7s.

PRINTED IN COLOURS.

228 THE SHEPHERDESS OF THE ALPS.

Peasant girl, crook in right hand, left hand raised, listening to youth who is seated on a rock playing a pipe, sheep and rocks in background.

Oval stipple by Bartolozzi after Kauffman.

Size 141/4 by 103/4 inches. Circa 1791.

Brilliantly printed in colours.

£,63

Cut to oval and in contemporary oval gilt frame.

LATOUR (FANTIN).

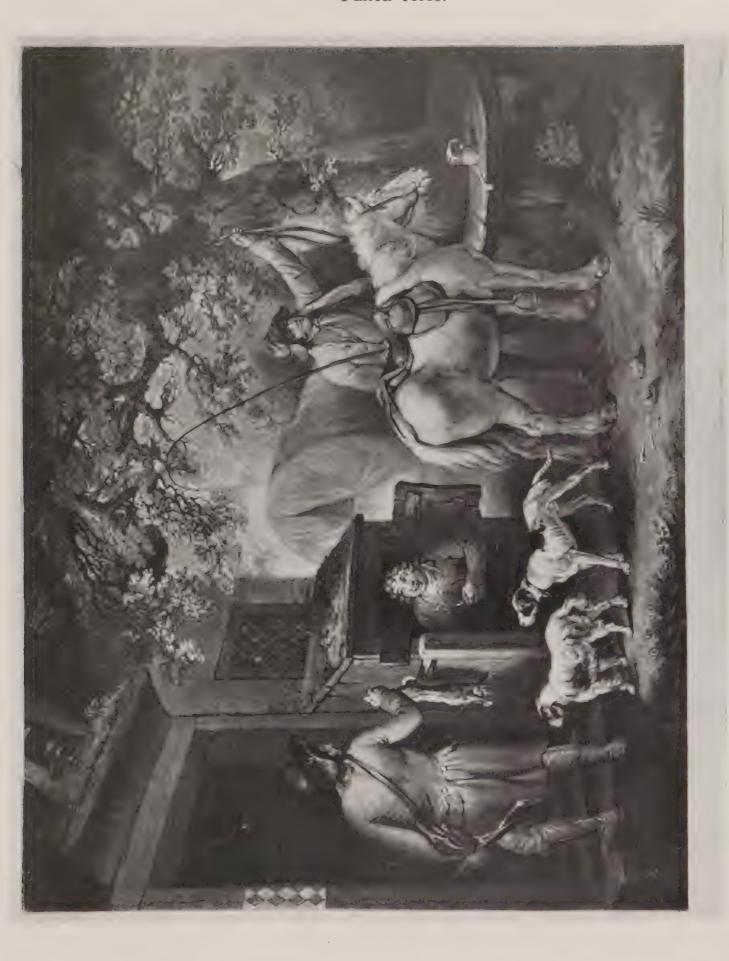
229 PARSIFAL. EVOCATION TO KUNDRY.

Female figure partly nude, floating in the air beside a man who is seated before open book.

Lithograph. Size 16½ by 19 inches, with margins. Signed and dated November, '97.

Fine proof impression.

£.7 7s.



THE SPORTSMAN'S RETURN. Ward Morland. See Item No. 242.

PLATE XXII.



REMBRANDT. THE SYNDICS.
See Item No. 256.

MASONIC.

230 A GEOMETRICAL VIEW OF THE GRAND PROCESSION OF THE SCALD MISERABLE MASONS, Designed as they were drawn up over against Somerset House, in the Strand, on the 27th of April, Ano. 1742.

A large and very interesting panoramic view with references under of the different incidents of the procession.

Line engraving by and after P. Benoist.

Size $9\frac{1}{4}$ by 47 inches, with margins. 1742.

Fine impression, from the Morrison Collection.

£7 7s.

MORLAND (GEORGE).

231 BREAKING THE ICE.

Wintry scene: outside thatch and snow-covered shed, a man drawing water from a frozen pond, woman and child at his side, donkey at fence.

Mezzotint by J. R. Smith, Jun., after G. Morland.

Size 17¹/₄ by 21⁷/₈ inches, with large margins. 1798.

£,35

232 A CONVERSATION.

Rustic scene; boy standing holding spade and looking at a dog which stands to right on a heap of straw, donkey to right, and pig with young ones lying by trough in foreground.

PEASANT AND PIGS.

Another rustic scene; two pigs to left feeding from wooden trough outside pig-sty, labourer standing with little boy by his side, who points with left hand to dog.

Pair of Mezzotints by J. R. Smith after G. Morland.

Very fine impressions.

The pair, £,42

233 THE COUNTRY BUTCHER.

Countryman seated on bench outside cottage door holding his horse; a woman in doorway pouring out wine, meat on tray to right.

Mezzotint by J. R. Smith after G. Morland.

Size 17¹/₄ by 21³/₄ inches, with large margins. 1802.

£,27 10s.

Decorative and Sporting—continued.

Morland (George)—continued.

234 THE COQUETTE AT HER TOILET.

Interior, lady seated, elaborate coiffure in process of creation by male hair-dresser, young modiste offers cap for inspection, verses under.

DOMESTIC HAPPINESS.

Interior, lady seated at window, child at her knee, nurse, infant in cradle, verses under.

Pair of very fine mezzotints by W. Ward after G. Morland.

Size $14\frac{3}{4}$ by $11\frac{1}{2}$ inches, with margins. 1787.

Choice impressions in brown.

f.72 IOS.

235 DELIA IN TOWN.

Young lady, seated, at a table, hair in curls falling over her shoulders, large hat with feathers, trees seen through window to left.

Oval stipple by J. R. Smith after Geo. Morland.

Size 11 1/8 by 8 1/2 inches.

Fine impression in brown.

£.25

236 DOG AND CAT.

On right, dog with collar and chair, looking at cat, kennel in background. Mezzotint by J. R. Smith after G. Morland. Size 13 by 147/8 inches, with margins. 1794.

237 THE FLEECY CHARGE.

Interior of a barn, two men in doorway, one carrying hay, three sheep to right.

Stipple engraving by G. Shepherd after Morland.

Size 14 by 173/4 inches, with narrow margins. 1796.

Printed in colours.

£12 12s.

238 THE HARD BARGAIN.

Interior of cowhouse. At open door a farmer holds a calf. His customer leans against a lintel. To left a cowboy sits in manger, dog lying by. In foreground a bulldog.

Mezzotint by W. Ward after G. Morland.

Size 181/8 by 237/8 inches, with inscription margin. 1803.

Fine impression.

£57 10s.

Decorative and Sporting—continued.

Morland (George)—continued.

PRINTED IN COLOURS.

239 INSIDE OF A COUNTRY ALEHOUSE.

Interior, man, great-coat, hat, carrying whip, holds up rabbit in left hand, at which another man seated at table looks, dogs at his feet. Behind, young girl with mug of ale. To right near fireplace a countryman, little girl between his knees, spade at side.

OUTSIDE OF A COUNTRY ALEHOUSE.

Open landscape, inn to right, a woman leans against post, hand on child's shoulder, man on bench, master of hounds bends to take glass from boy, behind him another huntsman, mounted, drinks from tankard, hounds.

Pair of mezzotints by W. Ward after G. Morland and J. Ward.

Size 187/8 by 233/4 inches, no margins. 1791-7.

Brilliantly printed in colours.

(SEE ILLUSTRATION, PLATE No. XIX).

The pair, £350

240 THE PEASANT'S REPAST.

Country scene, peasant seated under tree holding a knife, young boy beside him drinking from mug, little girl to left, dog in foreground.

THE LABOURER'S LUNCHEON.

Two peasants, one seated holding a mug, the other standing before him holding a knife in right hand, dog lying on ground between them.

Pair of mezzotints by C. Josi after G. Morland.

Size 15 by 12 inches, with margins. 1797.

Open letter proof impressions.

The pair, £15 15s.

Morland (George)—continued.

241 THE LAST LITTER.

Exterior of old barn, sow feeding from trough, three young ones near, man standing with basket in hands, looking down at little girl with pinafore full of leaves.

Mezzotint by W. Ward after G. Morland.

Size 18 by 231/2 inches, with large margins. 1800.

Brilliant open letter proof impression.

(SEE ILLUSTRATION, PLATE No. XX).

£.62

242 THE SPORTSMAN'S RETURN.

Exterior of Bell Inn. Sportsman enters holding up hare in right hand showing it to a lad in little wooden hut at side of door, two dogs at sportsman's heels. To right large spreading tree, circular seat under it. A countryman, whip in hand, fastens saddled horse to branch by reins.

Mezzotint by W. Ward after G. Morland.

Size 18 by 233/4 inches, with margins. 1792.

Brilliant proof impression before the title. Artists' names and line of publication only.

(SEE ILLUSTRATION, PLATE No. XXI).

£52 10s

243 THE TURNPIKE GATE.

A countryman on horseback, right hand in pocket about to pay toll to man who waits outside toll-house, another man sleeps inside, dog at horse's heels.

Mezzotint by Wm. Ward after G. Morland.

Size 18 by 233/4 inches, with margins. 1806.

Fine impression.

£45



Lowers - Stouding Land Coles

See Item No. 280,



See Item No. 283.

PETHER (WM.).

244 THE ALCHEMIST.

An old man with white beard, kneeling before retort on left, in background young man and boy, the latter with a blowpipe chamber contains globes, papers, chemical appliances of all kinds.

Mezzotint by Wm. Pether after J. Wright.

Size 227/8 by 18 inches, with margins. 1775.

Brilliant proof impression with Artists' names and line of publication in etched letters.

£18 18s.

The subject is said to represent the discovery of phosphorus.

245 DRAWING FROM THE GLADIATOR.

Group of three men seated at table looking at statuette of Gladiator.

Mezzotint by W. Pether after Wright, of Derby.

Size $17\frac{1}{4}$ by 22 inches, with margins. 1769.

Very choice proof with the painter and engravers' names and publication line in lightly etched letters, and before the title space was burnished clean.

£18 18s.

246 A LECTURE ON THE ORRERY.

In centre an orrery, the lecturer standing behind two boys examining it, a young woman similarly employed, behind her a young man taking notes, to right two other men and a lad.

Mezzotint by W. Pether after J. Wright, of Derby.

Size 19 by 231/4 inches, with margins. 1768.

Brilliant impression in proof state before the motto on the Arms. £,40

The figures given are portraits of residents of Derby, as follows:—The lecturer, Mr. Denby, organist at All Saints' Church; the young woman, Mrs. Sale; the young man taking notes, Mr. Burdett, the engraver; the young man to right, J. Wright, the painter; the others, Mr. A. Winterman and Mr. G. Snowden; and the two boys, sons of the Rev. Mr. Cantrill, of Derby.

REMBRANDT VAN RHYN.

247 JEW RABBI.

Half length, white turban, mantle attached on breast by rich clasps, small chamber within to right, with Jewish Emblems, open book and chair.

Mezzotint by Wm. Pether after Rembrandt.

Size 20 by 14 inches, with margins.

Proof before letters.

£,25

248 THE LORD OF THE VINEYARD.

He is seated at a table, turban, fur-lined gown, to right a scribe with open book, to left a man holding out a coin, a group of men in background.

Mezzotint by Wm. Pether after Rembrandt.

Size 18 by 16 inches, with margins. 1766.

Brilliant proof impression with artists' names in etched letters. £,21

249 MAN WITH A KNIFE.

Half length, a man seated, holding knife in right hand, left hand raised to face.

Mezzotint by R. Houston after Rembrandt.

Size 113/4 by 93/4 inches, with margins.

Fine impression.

£,12 12s.

250 *DITTO*.

Brilliant proof impression with H. R. Houston's name in etched letters. Inscription margin, and thread margins top and sides.

251 OLD WOMAN PLUCKING A FOWL.

Mezzotint by *Houston* after *Rembrandt*. Size 123/4 by 97/8 inches, narrow margins. Brilliant proof before all letters.

£12 12s.

Rembrandt—continued.

252 PORTRAIT OF A YOUNG MAN HOLDING A SCROLL.

Mezzotint by Wm. Pether after Rembrandt. Size 173/4 by 14 inches, with margin. 1767. Fine impression.

£15 15s.

253 REGNIER HANSLOE AND HIS WIFE.

Three-quarter lengths, sitting, the minister wearing his hat, with right hand outstretched, speaking earnestly to his wife, who is sitting on left, hands in her lap; his left hand on table to right, on which are large books, candlestick, etc.

Large mezzotint by John Boydell after Rembrandt. Size 175/8 by 21 inches, with margins. 1784.

£,21

254 REMBRANDT'S FATHER.

Half length, broad-brimmed hat, cloak, white cravat. Mezzotint by *I. Greenwood* after *Rembrandt*.

Size 121/4 by 10 inches, with margins. 1764.

f3 ios.

255 THE STANDARD BEARER.

Three-quarter length, standing, hat with white feathers, doublet, right hand holding gloves, left grasping staff of standard which falls behind.

Mezzotint by Wm. Pether after Rembrandt.

Size 20 by 14 inches, with margins. Circa 1757.

Brilliant finished engraver's proof impression.

£,50

256 THE SYNDICS.

Nearly full length, five burgomasters, with wide black hats, standing and seated at table, upon which is an open book, attendant behind.

Mezzotint by Houston after Rembrandt.

Size 163/4 by 201/4 inches.

Proof impression with Artists' names in etched letters.

(SEE ILLUSTRATION, PLATE No. XXII).

f.42 IOS.

REYNOLDS (SIR JOSHUA).

PRINTED IN COLOURS.

257 THE SHEPHERD BOY.

Half length, a boy playing pipe, dog, sheep in landscape.

Stipple by Agar after Sir Joshua Reynolds.

Size 10 by 73/4 inches, full inscription and narrow margins top and sides. Finely printed in colours.

"Sir William Jones when a Youth."

ROWLANDSON (THOMAS).

258 A FIELD DAY IN HYDE PARK.

To right soldiers firing, to left spectators in various attitudes of alarm. Very fine characteristic aquatint in colours by T. Malton after Rowlandson.

Size 16 by 23 inches, with margins. 1791.

£,12 12s.

Not mentioned by Grego.

259 A FRENCH FAMILY.

A family group dancing; an old man on extreme right playing a violin. Aquatint in colours by S. Alken after T. Rowlandson.

Size 13 by 17½ inches, with aquatint border. 1786.

 $\int_{0.9}^{\infty} 9s.$

260 NAP IN THE COUNTRY.

Young peasant man and woman reclining under a tree, dog and sheep. NAP IN TOWN.

Elegantly attired lady and elderly gentleman asleep on a couch.

Two engravings on one sheet.

Size 13 by 9 inches, with margins. 1785.

£2 28.

Rowlandson—continued.

261 THE PLEASURES OF MARGATE—

MORNING. A family breakfasting at Michiner's Grand Hotel.

NOON. Dining at Michiner's Grand Hotel.

EVENING. A drive on the sands.

NIGHT. At the bazaars. Raffling prizes, flirtation, etc.

Engraving in colours, in four compartments.

Size 113/4 by 151/4 inches, with margins. 1800.

Very rare in this undivided state.

£10 Ios.

SIMON (PETER).

262 THE SLEEPING NYMPH.

Nearly full length, a beautiful girl asleep under a tree, to left a smiling cupid looks at her, and to right a young girl is seated with raised forefinger; wooded landscape.

Stipple in brown by Peter Simon after John Opie.

Size 12 by $9\frac{1}{2}$ inches, with margins.

Proof impression, with artists' names and line of publication only.

 f_{12} 128.

SMITH (J. R.).

263 THOUGHTS ON MATRIMONY.

Three-quarter length, in oval, a young lady seated, large hat, frilled fichu, cloak falling over back of chair, curls over shoulder, chin supported by right hand, letter held in left, verses under.

Stipple engraving by W. Ward after J. R. Smith.

Size 101/4 by 81/4 inches, with margins. 1786.

Fine impression in brown.

£,21

STEEN (JAN).

264 A CONVERSATION.

Dutch interior, group of men and women seated round fire-place, smiling at an old man who bows, hat in hand.

Mezzotint by J. Paul after Jan Steen.

Size 18 by 137/8 inches, with margins. 1771.

Brilliant proof with artists' names in etched letters.

£io ios.

TOMKINS (P. W.).

265 THE FRENCH FIRESIDE.

Interior, two elegantly attired ladies, seated, two gentlemen in the costume of the period, one holding out snuff box.

Stipple engraving in red by P. W. Tomkins after Ansell.

Size 13 by 10 inches, with margins. (1796).

Fine proof impression.

£17 17s.

266 HE SLEEPS.

Three-quarter length, standing, young lady, high hat with feathers, hair curls, holding in her arms a young child.

Choice oval stipple engraving in brown by and after P. W. Tomkins Size of oval 83/4 by 71/8 inches, with margins. Circa 1790.

Proof before any letters.

£10 Ios.

TURNER (CHARLES).

267 FOX AND CUBS.

The vixen sits on the ledge of a bank and looks towards five cubs, a sixth cub peeps out of a hole in the bank.

Mezzotint by Chas. Turner after I. Bennett.

Size $16\frac{1}{4}$ by $20\frac{3}{4}$ inches, narrow margins. No title. 1831.

Printed in colours.

£16 16s.

Turner (Charles)—continued.

268 VIRGIN AND CHILD.

Mezzotint by C. Turner after Murillo.

Size $17\frac{1}{2}$ by 123/8 inches, with margins. 1809.

 f_{3} ros.

269 THE WATER MILL.

The tiled buildings of the mill are on the further bank of a stream, in foreground to right two women are washing clothes.

Mezzotint by C. Turner after A. W. Callcott.

Size 23 by 163/4 inches, with full inscription and narrow margins top and sides. 1812.

Brilliant impression in first state.

£21

WARD (WILLIAM).

270 THE CHOICE.

Three-quarter length, a young girl seated, dark curls, large hat, holding a letter.

Size 10 by 8 inches, with margins. 1787.

Verse under: "In the Choice of a Husband I'll Tell you my Plan," etc.

Brilliant impression in first state, with the word Published spelt
"Puldish'd."

£,42

271 THE CITIZEN'S RETREAT.

Country house, thatched roof; old man smoking pipe outside porch, in foreground lady, mob cap, holding up apron from which she scatters food to chickens, to right man nurses a baby, boys lean over hencoop, to left two little girls, rustic gate and pig behind.

Mezzotint by W. Ward after J. Ward.

Size 17¹/₂ by 24 inches, with margins. 1796.

£,27 10s.

WHEATLEY (F.).

272 THE DEPARTURE FROM BRIGHTON.

An encampment on the Sussex Downs, in foreground a group consisting of a soldier, waggoner, and three women, behind loaded waggons, to right two horses.

Mezzotint by J. Murphy after F. Wheatley.

Size $19\frac{7}{2}$ by $25\frac{3}{4}$ inches, with margins. 1796.

Fine impression.

£13 13s.

273 THE RECRUITING OFFICER.

Woodland scene, young peasant girl, carrying basket, rejecting the advances of a young man in uniform.

Very fine stipple in brown by R. Stainer after F. Wheatley.

Size 163/4 by 133/4 inches, with margins. Circa 1780.

£,17 17s.

WRIGHT (JOSEPH, OF DERBY).

274 A BLACKSMITH'S SHOP.

In ruined Abbey, two smiths and striker working iron on anvil, to right old man sitting leaning on stick, also two boys, in background group of men and horses.

Mezzotint by R. Earlom after Wright.

Size 22 by 163/4 inches, with inscription margin. 1771. £6 6s

The figures on the right are probably portraits of members of the painter's family, being introduced into others of his pictures.

275 AN IRON FORGE.

A smith holding iron under a heavy hammer worked by mechanical power, another smith standing beside him, to right a woman with child in her arms, elder girl beside her, to left old man with child at his knee.

Mezzotint by Earlom after Wright.

Size 19 by 23 1/2 inches, with margins. 1773.

£8 8s.



one of Set of Six. Printed in Colours.
See Item No. 285,



NEWMARKET. VIEW OF HORSE MATCH. Claude Du Bose—Peter Tillemans.

One of a Set of Four.

See Item No. 288.

YOUNG (J.).

276 THE FLOWER GIRL.

Three-quarter length, standing, a young girl, large hat with cap under, low dress, cape, basket of flowers on arm, holding flower in right hand.

Mezzotint by J. Young after J. Zoffany.

Size 133/8 by 103/4 inches, with margins. 1784.

Brilliant proof impression with inscription in etched letters. £23 10s.

277 THE SHOW.

To left a showman with box on stand into which a young lad is looking, behind him a young girl, to right a nurse with child in her arms, cottage and trees in background.

Mezzotint by J. Young after J. Hoppner.

Size 23¹/₂ by 17 inches, with margins. 1787.

Brilliant impression in first state.

 $\int_{0.1}^{\infty} 31 \text{ ios.}$

Dedicated to Lady Duncannon, probably her portrait and that of her children.

REYNOLDS (S. W.).

278 LANDSCAPE WITH A RAINBOW.

A herd of cattle by river on right, a hay waggon advancing from the left and meeting three peasants, landscape with trees in background, the rainbow high up among dark clouds.

Mezzotint by S. W. Reynolds after P. P. Rubens.

Size 18 by 21 inches, with large margins.

Brilliant proof impression before all letters.

£,18 18s.

WHEATLEY (F.).

279 THE FAIR.

Group of five children outside a stall, playing with various toys, the boy in centre with small drum, tree and cottage to right.

Oval stipple engraving by F. Bartolozzi after F. Wheatley.

Size $5\frac{1}{2}$ by $6\frac{1}{4}$ inches, with margins.

Proof impression in brown.

£6 6s.

Sporting Prints

COACHING.

280 THE LONDON AND BIRMINGHAM TALLY HO!! COACH.

Coach and four with passengers passing Windsor Castle, which is seen across fields in background.

Aquatint in colours. Published by R. Ackermann.

Size 13 by 201/4 inches, with margins. Circa 1828.

(SEE ILLUSTRATION, PLATE No. XXIII).

 $f_{0.52}$ IOS.

A most interesting coach, and probably one of the fastest of its day; its record was London to Birmingham, 109 miles, in 7 hours 39 minutes, or at the rate of a mile in 4 minutes 12 seconds.

281 STAGE COACH TRAVELLING.

Two coaches and four, ascending and descending a hill, hilly country in background.

Aquatint in colours by R. Rosenbourg after J. Pollard.

Size 11 by 16 inches, with margins. Fine impression, printed in colours.

£.63

282 THE EAGLE PARIS AND DOVOR COACH.

Coach and four with passengers, the sea and town of Dover in distance, to left Dover Castle.

Aquatint in colours by H. Alken after G. Tregear.

Size 103/4 by 151/2 inches, with inscription margin. 1827.

Early impression of the first issue, with the word Dover spelt Dovor.

£52 10s.

FALCONRY.

283 THE FALCONER. (Portrait of Samuel Northcote, Inr.).

To knees, standing, looking at a hawk perched on his left hand, dog's head in lower left corner.

Very decorative mezzotint by S. W. Reynolds after Jas. Northcote.

Size 177/8 by 133/4 inches, with margins. 1797.

(SEE ILLUSTRATION, PLATE No. XXIV).

£.42

Saml. Northcote, Jr., born 1743, died 1813, brother of James Northcote, Jr.

FOX HUNTING.

284 FULL CRY. THE DEATH.

Pair of very decorative aquatints in colours depicting a long stretch of open country with the hunt in full cry, and showing the death outside a farm house.

By Sutherland after H. Alken.

Size 53/8 by $23^{1/8}$ inches. Published by T. McLean. 1824.

The pair, £31 10s.

285 FOX HUNTING.

Plate 1. Going to Cover: "Give ye Britons then."

Plate 2. At Fault: "Him from his craggy winding haunts."

Plate 3. Breaking Cover: "Throw the broad ditch behind you."

Plate 4. Stopping Hounds that have Changed: "And o'er the lawn in fancy, swallowing up the space between."

Plate 5. Running in View: "Into the perilous flood."

Plate 6. The Death: "For happs he who tops the wheeling chase, Who saw the villain seized and dying hard."

The set of six Aquatints in Colours by and after Saml. Howitt, with aquatint borders, depicting a Fox Hunt, and verses under from Thomson.

Published November, 1794, by S. W. Fores.

Size $9\frac{1}{2}$ by $12\frac{1}{8}$ inches.

(SEE ILLUSTRATION, PLATE No. XXV).

The Set, £84

OTTER HUNTING.

286 FULL CRY.

Sportsmen with dogs in full cry, the Otter seen in mid stream.

Aquatint in colours by H. Alken.

Size 43/4 by 71/2 inches. Circa 1830.

 $f_{,2}$ 2s.

STAG HUNTING.

287 THE DEATH OF THE STAG.

Huntsmen and hounds surrounding a stag in open country.

Aquatint in colours by H. Alken.

Size $4\frac{1}{2}$ by $7\frac{3}{4}$ inches. Circa 1830.

£4 4s.

RACING.

288 VIEW OF A HORSE MATCH over the long course at Newmarket from the Starting Post to ye Stand.

VIEW OF THE ROUND COURSE or PLATE COURSE, with divers Jockeys and Horses in different actions and postures, going to start for the King's Plate.

VIEW OF THE NOBLEMEN'S AND GENTLEMEN'S SEVERAL SPRINGS or Trains of Running Horses, taking their Exercise up ye Watering Course on the Warren Hill at New Market.

PLATE OF THE FOX CHASE.

Series of four large and very fine engravings by Claude Du Bose and T. Sympson after Peter Tillemans.

Size 17 by 24 inches, with margins. Circa 1730.

Very rare.

(SEE ILLUSTRATION, PLATE No. XXVI).

The set of four, £,42

289 TRAINING—STARTING—THE RACE.

Series of three aquatints in colours in the manner of Alken.

Size $4\frac{3}{4}$ by $7\frac{1}{2}$ inches. *Circa* 1830.

The three, £9 9s.

RACEHORSES.

290 BROOD MARE AND FOAL.

The Property of T. Hollroyd, Esq.

Aquatint in colours by and after W. M. Fellowes.

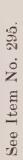
Size 10½ by 15 inches, with inscription margin. 1826.

 f_{s} 10 10s.

291 BROOD MARES.

Mezzotint by B. Green after Geo. Stubbs.

Size 21 1/8 by 16 inches, with inscription margin. 1776. £,4 17s. 6d. Original picture in possession of the Honourable Colonel Parker.







DURER. MELANCHOLIA. See Item No. 321.

Race Horses—continued.

292 BROWN HORSE "MASK."

Mezzotint by and after George Stubbs.

With inscription under:—" Was got by Squirt Son of Barlets, Childers, his Dam by Huttons, Black Leggs, his Grand Dam by the Fox Club, his Great Grand Dam by Cuney-Skins, his Great Grand Dam by Mr. Hutton's Grey Barb.

Size 21 ½ by 15¾ inches, with margins. 1773.

£7 7s.

293 METEOR.

Winner of the Two Thousand Guinea Stakes at Newmarket, 1842. Rode by W. Scott.

Aquatint in colours by Geo. Hunt after Harry Hall.

Size $12\frac{1}{2}$ by $16\frac{1}{2}$ inches, with margins. 1842.

Brilliant proof impression.

f io ios.

SHOOTING.

294 GROUSE SHOOTING.

Lithograph in colours by B. and G. Leighton after J. M. W. Turner.

Size 133/4 by 19 inches, with margins. 1852.

£12 12s.

295 PARTRIDGE SHOOTING.

Sportsman standing in field, loading gun, two dogs, one with partridge, cottage in distance.

Stipple by C. Catton after Morland.

Size 121/8 by 145/8 inches, with margins. 1792.

Finely printed in colours.

(SEE ILLUSTRATION, PLATE No. XXVII).

£72

Shooting—continued.

296 RED GROUSE.

Moorland scene, grouse in foreground, sportsman with gun and dogs appearing on a hill.

Aquatint in colours by Lewis and Maile after P. Reinagle. Size 14½ by 19¾ inches, with inscription margins. 1808.

Fine lettered proof.

£15 15s.

£7 7s.

STEEPLECHASING.

297 NORTHAMPTON GRAND STEEPLE CHASE. March 23, 1833.

Aquatint in colours by H. Pyall after Pollard. Size 12½ by 17 inches, with margins. 1833.

TENNIS.

298 DELAHAYE (CHARLES, CALLED "BIBOCHE").

Full length, standing in tennis court, racquet and ball in hand.

Etching on Japanese paper, with remarque below of two racquets and balls. (Companion portrait to *Barre*).

Size 17 by 12 inches, with margins. Circa 1870.

 $\int_{\cdot} 2$ 2s.

Born at Amiens in 1825, and succeeded Barre, his compatriot, in about 1862, as Champion Tennis Player of France. Was the equal of Edmund Tompkins, junr., the English Champion. For over 20 years he was Director of the Tennis Club of Paris.

299 BARRE (EDMUND).

Full length portrait in tennis costume, racquet raised in right and balls in left hand.

Mezzotint after the original portrait painted by Bromley in 1849.

Size 21 by 151/2 inches, with margins.

Only a limited number issued and plates destroyed.

Champion Tennis Player from 1827 to 1860. Born at Grenoble 1802, died in Paris 1873. Was appointed Paumier (Tennis Player) to Charles X, Louis Phillippe and Napoleon III, with an annuity of 1,200 francs. Retired unbeaten champion in 1860, his last match for the title being against Edmund Tompkins the younger, which resulted in a draw.

CATTLE PRINTS.

300 THE DURHAM OX.

Stipple engraving printed in colours by I. Whessel after Boultbee.

Size 17¹/₄ by 23³/₄ inches, with full inscription margin and thread margins each side, 1802.

Weight and dimensions under.

£5 10s.

Inscription under:—The Durham Ox. To the Right Honourable Lord Somerville, this print is with great respect humbly dedicated, by his Lordship's most obedt. Servant John Day.'' This wonderful animal is now the property of John Day of Harmston, near Lincoln, and was March 20, 1802, six Years Old. "This ox is still in a growing and improving state and according to the computation of the best judges 30 Score pr. Quarter, which is 300 Stone, 8 lbs. to the Stone, etc."

301 THE LANCASHIRE BULL.

Woodcut by Thos. Bewick.

Size 93/4 by 131/2 inches, with margins. Circa 1800.

Fine impression printed on satin.

 $\int_{0.1}^{\infty} 2 \cos x$

302 THE UNRIVALLED LINCOLNSHIRE HEIFER.

Mezzotint printed in colours by W. Ward after T. Weaver.

Size 18 by 23½ inches, with margins. 1813.

 \int_{17} 17s.

Fed by Thos. Willoughby, of Orby, near Burgh, and now his property.

303 THE KYLOE OX.

Bred in the Mull, Argyleshire, by Donald Campbell.

Fine impression of this copperplate printed on satin by T. Bewick.

Size 9 by 13 inches, with margins.

Weight and dimensions under. 1790.

£5 5s.

304 THE SHORT HORNED HEIFER, 7 YEARS OLD.

Exterior of a curious shed with thatched and clay roof, supported by two pillars. The animal is directed to right, old man seated on stool, check smock, hat, about to cut up vegetable; background of trees, and in distance another shed can be seen.

Mezzotint printed in colours by W. Ward after T. Weaver.

Size 173/4 by 231/2 inches, with full inscription margin. 1811. £,21

Bred and fed by Mr. Robt. Colling, of Barmpton, near Darlington, in the County of Durham, to whom this print is respectfully inscribed.

Part IV

Engravings and Etchings by the Early Masters

HANS SEBALD BEHAM (1500-1550).

307 ADAM AND EVE.

Etching. Size 3¹/₄ by 2¹/₄ inches. 1543. (B. VII 116). £,4 4s.

NICOLAS BERGHEM (1624-1683).

308 LE CAHIER À LA FEMME.

Series of five etchings of sheep, and title. Size $4\frac{1}{4}$ by $5\frac{1}{8}$ inches. (B. 29-34).

The Set, £2 2s.

A. BLOOTELING (1634-1695).

309 FRANS VAN MEIRIS.

Half length, standing, loose cloak, left hand on hip, castle in distance to left.

Mezzotint by A. Blooteling after F. Van Meiris. Size 63/4 by 51/2 inches, with inscription margin. Fine impression from the Fritz Reiss Collection.

£4 4s.

310 A SAINT ATTACKED BY DEMONS.

Mezzotint by A. Blooteling after Camilio Prochacino. Size 143/8 by 9½ inches, with margins. Circa 1660. Fine impression from the Fritz Reiss Collection.

£5 5s.

PLATE XXIX.



REMBRANDT WITH PLUMED HAT.
See Item No. 360.

PLATE XXX.



REMBRANDT. VIEW OF AMSTERDAM.
See Item No. 374.

Engravings and Etchings by the Early Masters—continued.

ABRAHAM BOSSE (d. 1678).

311 LETTRE AMOUREUSE DU CAPITAINE EXTRAVAGANT À SA MAITRESSE.

A gallant in elaborate costume of the period handing letter to a boy.

Also companion plate showing the lady receiving the letter from the boy, her maid standing behind.

Pair. Size 63/4 by 7 inches. Circa 1650.

 $\int_{\mathcal{I}} \mathbf{I} \cos \mathbf{r}$

ANTONIO CANALE, called CANALETTO (1697-1768).

312 LE PORTE DEL DOLO.

Size 11½ by 17 inches, with narrow margins. Circa 1745. £6 6s.

JOHANN THEODOR DE BRY (1561-1623).

313 DESIGNS FOR THIMBLES.

Set of 4 plates. Size 23/4 by 33/4 inches.

The Set, £4 4s.

314 GROTESQUE FRIEZES.

Set of 4 plates. Size 23/4 by 53/4 inches.

The Set, £2 10s.

PAUL DECKER.

(Architect and Engraver. Born at Nuremberg 1677; died 1713).

315 ORNAMENT.

Panel with 4 sections of different designs.

Size 8 by 5½ inches. *Circa* 1690.

£ I Ios.

PLATE XXX.



REMBRANDT. VIEW OF AMSTERDAM.
See Item No. 374.

ABRAHAM BOSSE (d. 1678).

311 LETTRE AMOUREUSE DU CAPITAINE EXTRAVAGANT À SA MAITRESSE.

A gallant in elaborate costume of the period handing letter to a boy.

Also companion plate showing the lady receiving the letter from the boy, her maid standing behind.

Pair. Size 63/4 by 7 inches. Circa 1650.

£i ios.

ANTONIO CANALE, called CANALETTO (1697-1768).

312 LE PORTE DEL DOLO.

Size 11½ by 17 inches, with narrow margins. Circa 1745. £,6 6s.

JOHANN THEODOR DE BRY (1561-1623).

313 DESIGNS FOR THIMBLES.

Set of 4 plates. Size 23/4 by 33/4 inches.

The Set, £4 4s.

314 GROTESQUE FRIEZES.

Set of 4 plates. Size 23/4 by 53/4 inches.

The Set, £2 10s.

PAUL DECKER.

(Architect and Engraver. Born at Nuremberg 1677; died 1713).

315 ORNAMENT.

Panel with 4 sections of different designs.

Size 8 by 5½ inches. *Circa* 1690.

£I IOS.

ALBRECHT DURER, 1471-1528.

ENGRAVINGS ON COPPER.

316 WONDROUS HOG.

Size $4\frac{3}{4}$ by $4\frac{1}{2}$ inches. 1496. (B. 95). (C. D. 8).

£9 9s.

317 ST. JEROME EN PENITENCE.

Size 12 by 83/4 inches. Circa 1497. (B. 61). (C. D. 11). £10 10s.

318 ST. EUSTACE.

Size 14 by 101/4 inches. Circa 1514. (B. 57). (C. D. 32).

Choice impression of this rare plate, with slight restoration.

With the collector's mark, "Lugt. No. 1861."

(SEE FRONTISPIECE).

£,250

This engraving is often called "St. Hubert." The same incident occurs in the legends of both saints, but St. Eustace was venerated in Germany (St. Hubert rather in the Netherlands and in France.—Campbell Dodgson.

319 CHRIST SHOWN TO THE PEOPLE.

Size 45/8 by 27/8 inches. 1512. (B. 10). (C. D. 59).

L18 18s.

The eighth plate of the engraved Passion.

320 THE VIRGIN SEATED BY A TREE.

Size $4\frac{1}{2}$ by $2\frac{7}{8}$ inches. 1513. (B. 35). (C. D. 69).

. 321 MELANCOLIA (MELANCHOLY).

Size $9\frac{1}{4}$ by $7\frac{1}{4}$ inches. 1514. (C. D. 73¹¹). (B. 74). (See Illustration, Plate No. XXVIII).

£.84

322 LE PAYSAN AU MARCHE.

Size $4\frac{1}{2}$ by $2\frac{3}{4}$ inches. 1512. (B. 89). (C. D. 90).

£5 5s.

Engravings and	Etchings b	by the	Early	Masters—continued.
Albrecht Durer-	-continue	d.		

WOODCUTS.

323 THE ADORATION OF THE MAGI.

Size 11½ by 8½ inches. 1511. (B. 3).

£,9 9s.

324 SAINT BARBARA.

Size $9\frac{1}{2}$ by $6\frac{3}{8}$ inches. (B. 24).

 f_{2} 10s.

325 THE RESURRECTION.

Woodcut from the Little Passion. Size 5¹/₄ by 4 inches. (B. 45).

£,2I

326 CALVARY.

Size $8\frac{1}{4}$ by $5\frac{7}{8}$ inches. (B. 59).

£10 Ios.

327 ST. JOACHIM EMBRACING ST. ANNE.

With text. 1509. (B. 79).

From the "Life of The Virgin" Series.

From the T. Bankes Collection.

£15 15s.

328 THE BIRTH OF THE VIRGIN.

Proof before the text, bull's head watermark. (B. 80).

£,21

From the "Life of The Virgin" Series.

329 THE PRESENTATION OF THE VIRGIN.

With Latin text on reverse. Circa 1500. (B. 81).

 f_{15} 15s.

From the "Life of The Virgin" Series.

Albrecht Durer: Woodcuts-continued.

330 THE BETROTHAL OF THE VIRGIN.

Proof before text, and with narrow margins. Circa 1505. (B. 82).

£.14 14s.

From the "Life of The Virgin" Series.

331 THE CIRCUMCISION.

With Latin text on the reverse.

Brilliant impression with large margins. Circa 1500. (B. 86). £21 From the "Life of The Virgin" Series. From the T. Banks Collection.

332 THE FLIGHT INTO EGYPT.

With text, fine impression, with large margins. (B. 89).

From the T. Banks Collection.

From the Sir Joshua Collection.

333 THE REST IN EGYPT.

Very fine impression, proof before the text, little jug (?) watermark. (B. 90).

From the "Life of The Virgin" Series.

334 HOLY FAMILY WITH ST. JOACHIM AND ST. ANNE. Size $9\frac{1}{4}$ by $6\frac{1}{4}$ inches. 1511. (B. 96).

£,3 3s.

335 THE VIRGIN AS QUEEN OF THE ANGELS.
Size 113/4 by 81/2 inches. 1518. (B. 101).

 f_{10} IOS.

336 THE VIRGIN WITH THE RABBITS.

Size $15\frac{1}{4}$ by 11 inches. (B. 102).

£,9 9s.

Engravings and Etchings by the Early Masters—continued. Albrecht Durer: Woodcuts—continued. VISIT OF ST. ANTHONY TO ST. PAUL THE HERMIT. 337 Size $8\frac{1}{4}$ by $5\frac{1}{2}$ inches. (B. 107). £,4 4s. ST. STEPHEN, ST. GREGORY AND ST. LAWRENCE. 338 Size 83/8 by 57/8 inches, with margins. (B. 108). $\int_{0.1}^{\infty} 2s$. ST. GEORGE AND THE DRAGON. 339 Size $8\frac{1}{2}$ by $5\frac{3}{4}$ inches. (B. 111). £,14 14s. ST. JEROME IN A GROTTO. 340 Size 63/4 by 5 inches. (B. 1131). £6 6s. THE JUDGMENT. 341 Size $10\frac{1}{4}$ by 7 inches, with margins. (B. 124). £,9 9s. ORNAMENTAL DESIGN. 342 A circle showing a white design on a black ground with the chiffre in centre. Size 103/4 by 81/2 inches. (B. 142). £,4 4s. HERODIAS RECEIVING THE HEAD OF ST. JOHN THE BAPTIST. 343 Size 75/8 by 51/8 inches. 1511. (B. 126). £7 7s. ERCULES. 344 Fine impression, watermark a shield with Arms of Augsburg. (B. 127). £9 9s. THE FOUR ANGELS LOOSED. 345 Size 15½ by 11 inches. First issue with German text. 1498. (B. 69). f_{10} ios.

W. HOLLAR (1607-1677).

346 BATTALIA (FRANCIS) A ROMAN YOUTH WHO SWALLOWED STONES.

Size 83/4 by 43/4 inches. 1641. (P. 1689). From the Bindley Collection.

£3 10s.

347 THE MOLE.

Size 23/4 by 51/2 inches, with margins. 1646. (P. 2106).

£3 3s.

348 JERUSALEM.

"Hierusalem Veteris Imago Vera."

With index to the buildings, etc. Large and very fine panoramic view. Size 15½ by 43 inches, with margins. 1660.

349 MUFFS, GLOVES, LACE, Etc.

Size $4\frac{1}{4}$ by 8 inches. 1647. (P. 1951).

£7 7s.

ORNATUS MULIEBRIS ANGLICANUS, or THE SEVERALL HABITS
OF ENGLISH WOMEN FROM THE NOBILITIE TO THE
COUNTRY WOMAN AS THEY ARE IN THESE TIMES.

Series of 26 engravings and title. Size 51/4 by 27/8 inches. 1638-40.

The Set, £9 9s.

351 RICHARD II OF ENGLAND BEFORE THE MADONNA, WITH ATTENDANT SAINTS, ST. EDMUND, EDWARD THE CON-FESSOR, AND ST. JOHN.

The Virgin with Child in her arms, surrounded by angels, one of whom carries a banner, Latin verses under.

On two separate plates, from the original picture at Wilton House, near Salisbury.

Size of each 107/8 by $5\frac{1}{2}$ inches. 1639.

 $\int_{\Omega} \mathbf{I} = \mathbf{I} \cos x$

Engravings and Etchings by the Early Masters—continued. Hollar (W.)—continued.

352 "A MAP OR GROUND PLOT OF THE CITY OF LONDON AND THE SUBURBS THEREOF,

that is to say all which is within the jurisdiction of the Lord Mayor or properlie calld't Londoby, which is exactly demonstrated the present condition thereof since the last sad accident of fire. The blanke space signifeing the burnt part and where the houses are exprest those places yet standing."

Size 103/4 by 131/2 inches, with margins. 1666. (P. 1004). £5 5s.

353 BLASUS DE MANFRE, THE WATERSPOUTER (aet 72, 1651).

Three-quarter length, standing, in background a waterspouter standing on a platform, audience below watching him. Latin inscription below.

Size 73/4 by 51/4 inches. (P. 1464).

£33.

One of the most wonderful jugglers that ever appeared in the world, generally regarded as a magician, exhibited in Germany, France and other countries, and lived long in England.

354 PORTRAIT OF ELIAS ALLEN (died 1653).

Half length, seated, mathematical instruments before him.

Size 83/4 by 63/4 inches, with inscription margin. Circa 1653.

(P. 1338).

f.3 3s.

Mathematical Instrument Maker.

HENRY PEACHAM (fl. 1630).

355 THE WORLD IS RULED AND GOVERNED BY OPINION.

Allegorical female figure seated in a tree, on her knee a globe of the world, sceptre in right hand, and a chameleon on left, underneath two men, one a jester, watering the tree. Verses below.

Line engraving.

Size 11 by 81/4 inches. *Circa* 1630.

£.3 3s.

Henry Peacham was born at Mimms, Hertfordshire; tutor for a time to the children of the Earl of Arundel; amateur rather than professional artist, and was also author of a book called "The Complete Gentleman," published 1633. Died about 1650.

REMBRANDT (1606-1699).

ETCHINGS.

356 BUST OF AN OLD MAN WITH FLOWING BEARD AND WHITE SLEEVE.

Size 27/8 by 2½ inches, with margins. (1630). (H. 26). £8 8s.

357 OLD MAN SEEN FROM BEHIND, PROFILE TO RIGHT.

Size 3 by 13/4 inches. (H. 41^{v1}).

£9 9s.

358 SHEET OF STUDIES. HEAD OF REMBRANDT, BEGGAR COUPLE, HEADS OF OLD MAN AND OLD WOMAN, Etc.

Size 4 by 4½ inches. Circa 1632. (H. 90).

£16 16s.

359 JOSEPH'S COAT BROUGHT TO JACOB.

Size $4\frac{1}{4}$ by $3\frac{3}{4}$ inches. *Circa* 1633. (H. 104¹¹).

£,15

360 REMBRANDT WITH PLUMED CAP.

Bust in oval. Size 5½ by 4¼ inches, with margins. 1634. (H. 110¹¹¹). Fine impression.

(SEE ILLUSTRATION, PLATE No. XXIX).

£,140

361 ST. JEROME READING.

Size $4\frac{1}{4}$ by $3\frac{1}{2}$ inches. (H. 119).

£,18

362 THE TRIBUTE MONEY.

Size 3 by 4½ inches, thread margins. Circa 1634. (H. 12411).

 f_{10} 10s.



REMBRANDT. LANDSCAPE WITH COTTAGE AND HAY BARN. See Item No. 375.

PLATE XXXII.



REMBRANDT. LANDSCAPE WITH SQUARE TOWER. See Item No. 381.

Rembrandt Etchings-continued.

363 THE MARTYRDOM OF ST. STEPHEN.

Size 33/4 by 33/8 inches, with margins. 1635. (H. 1253. £10 10s.

JAN UYTENBOGAERT, PREACHER OF THE SECT OF ARMINIAN REMONSTRANTS (1557-1644).

Size 8 by 67/8 inches, with margins. 1635. (H. 128^v).

365 OLD BEARDED MAN IN A HIGH FUR CAP, WITH CLOSED EYES. Size 4½ by 4¼ inches. Circa 1635. (H. 130).

Fine impression. £40

- 366 ST. JEROME KNEELING IN PRAYER, LOOKING DOWN.
 Size 4½ by 3¼ inches, with margins. 1635. (H. 140). £,9 9s.
- 367 THE PANCAKE WOMAN.

Size 4¹/₄ by 3¹/₈ inches. 1635 (H. 141). Fine impression in early state.

£,2I

368 REMBRANDT AND HIS WIFE SASKIA. BUSTS.

Size $4^{1}/4$ by $4^{3}/4$ inches. 1636. (H. 144¹). Fine impression in first state.

£,50

- 369 YOUNG MAN IN A VELVET CAP WITH BOOKS BESIDE HIM.
 Size 37/8 by 31/4 inches, with margins. 1636. (H. 147¹¹).
- 370 STUDY OF SASKIA, AS S. CATHERINE (THE LITTLE JEWISH BRIDE).

Size 45/8 by 31/8 inches, with margins. 1638. (H. 154).

£,20

Rembrandt Etchings-continued.

371 JOSEPH TELLING HIS DREAMS.

Size $4\frac{3}{8}$ by $3\frac{1}{4}$ inches, narrow margins. 1638. (H. 160). £,12 12s.

372 *DITTO*.

Another impression.

£8 8s.

373 CHRIST CRUCIFIED BETWEEN THE TWO THIEVES (an oval plate).

Size 5¹/₄ by 3⁷/₈ inches, with margins. Circa 1640.

(H. 173¹¹).

374 VIEW OF AMSTERDAM.

Size 5 by 6½ inches. *Circa* 1640. (H. 176). (B. 210). *Fine impression*.

(SEE ILLUSTRATION, PLATE No. XXX).

£210

375 LANDSCAPE WITH COTTAGE AND HAY BARN.

Size $5\frac{1}{4}$ by $12\frac{3}{4}$ inches. 1641. (H. 177).

Fine impression.

(SEE ILLUSTRATION, PLATE No. XXXI).

£,225

376 JACOB AND LABAN.

Size 55/8 by 4½ inches. 1641. (H. 183).
Called by Bartsch "Trois figures Orientales."

£17 17s.

377 STUDENT AT A TABLE BY CANDLE-LIGHT.

Size $5\frac{3}{4}$ by $5\frac{1}{4}$ inches, narrow margins. Circa 1642. (H. 202^v).

£,25

£,30

Engravings and Etchings by the Early Masters—continued. Rembrandt Etchings—continued. THE BOAT HOUSE. Size 5 by $5\frac{1}{4}$ inches. 1645. (H. 211). fio ios. PORTRAIT OF JAN ASSELYN. 379 Size 73/8 by 63/4 inches. (H. 227^{111}). 1,25 Jan Asselyn, 1610-1652, a landscape painter; worked Rome and Amsterdam. 380 LANDSCAPE WITH A COW DRINKING. Size $4\frac{1}{4}$ by 5 inches. *Circa* 1650. (H. 240¹¹). £,35 381 LANDSCAPE WITH A SQUARE TOWER. Size 33/8 by 61/8 inches. 1650. (H. 2451V). (SEE ILLUSTRATION, PLATE No. XXXII). £,140 382 THE FLIGHT INTO EGYPT: A NIGHT PIECE. Size 5 by $4\frac{1}{4}$ inches, with margins. (H. 253). £8 8s. THE STAR OF THE KINGS: A NIGHT PIECE. 383 Size $3\frac{3}{4}$ by $5\frac{1}{2}$ inches. (H. 254). £16 16s. 384 CHRIST PREACHING. "LA PETITE TOMBE." Size $6\frac{1}{4}$ by $3\frac{1}{4}$ inches. Circa 1652. (H. 256). 1,125 385 JAN ANTONIDES VAN DER LINDEN, PROFESSOR OF MEDICINE. Three-quarter length, standing by a balustrade holding book.

Size $4\frac{7}{8}$ by 4 inches, narrow margins. 1665. H(. 268°).

Francker, Amsterdam, and Leyden.

Linden was an eminent physician and writer on medicine. He worked in

Rembrandt Etchings—continued.

386 THE CIRCUMCISION (IN THE STABLE).

Size 33/4 by 53/4 inches. 1654. (H. 274¹).

£16 16s.

Fine impression of the first state.

387 CHRIST AT EMMAUS.

Size 8½ by 63/8 inches. 1654. (H. 282¹¹¹).

£21

£,2I

388 DANIEL'S VISION OF THE FOUR BEASTS.

Size 4 by 3 inches, with inscription margin. 1655. (H. 284).

389 ABRAHAM FRANCEN, ART DEALER.

Size $6\frac{1}{4}$ by $8\frac{1}{4}$ inches. Circa 1656. (H. 291 $^{\text{VIII}}$).

£,30

One of Rembrandt's most intimate friends. His name often appears in documents as Rembrandt's witness and he was also one of the guardians of Rembrandt's daughter Cornelia.

J. SAENREDAM (b. 1565).

390 EMBLEMA HODIERNI RERUM STATUS IN BELGICIA FOEDERATA. Emblematical plate on the flourishing state of the United Provinces in the year 1602.

The Conquest of Prince Maurice of Nassau over the Spanish is shown by a hunt in which the Prince appears accompanied by his Generals and carrying booty which he is about to offer to a richly attired woman standing under an oak, surrounded by the Arts and Sciences, representing the state of the United Provinces.

Line engraving by J. Saenredam.

Size 17 by 213/4 inches. Amsterdam, 1602.

£,4 4s.

PLATE XXXIII.



GERMAN WOODCUT OF THE XVth CENTURY, See Item No. 395.

PLATE XXXIV.



CAMERON. THE WORK SHOP. See Item No. 418.

WALLERANT VAILLANT (1623-1677).

391 BUST OF A WARRIOR.

Turning to right, long beard, armour.

Mezzotint engraving.

Size 73/4 by 53/4 inches. Circa 1660.

£3 3s.

GERALD VALCK (born 1625).

392 TRUMPETER PRESENTING LETTER TO A LADY.

Mezzotint by Valck after G. Terburg.

Size 15 by 12 inches, narrow margin. Circa 1650.

Fine impression.

£10 IOS.

P. VAN SOMER (1649-1694).

393 FERDINAND MARIA, DUKE OF BAVARIA, AND HIS SECRETARY.

Half length, seated at table, cloak with ermine, his secretary writing by his side.

Mezzotint by P. Van Somer after Raphael.

Size $11\frac{3}{4}$ by $9\frac{1}{2}$ inches. 1670.

£.7 7s.

WOODCUTS.

GERMAN WOODCUT OF THE XVTH CENTURY.

394 THE BEHEADING OF ST. CATHERINE.

The Saint is kneeling with hands clasped, an executioner stands behind her holding sword and is looking up at an angel at the top bearing a white martyr's robe; in the background is a double wheel.

Woodcut coloured.

Size 80 mm. by 60 mm. German, Circa 1475.

£42

Schreiber, 1343.

Early Woodcuts—continued.

GERMAN WOODCUT OF THE XVTH CENTURY.

395 THE VIRGIN PROTECTING THE POPE, KING, CLERGY AND LAYMEN UNDER HER CLOAK.

God the Father is seen in a cloud above her with three spears symbolical of the plague; the ends of her cloak are supported by two angels; the Virgin stands in a landscape with folded hands, wearing a crown, her head surrounded by a nimbus. The whole enclosed by a border of roses.

Circular woodcut, coloured.

Size 175 mm. Circa 1490.

(SEE ILLUSTRATION, PLATE No. XXXIII).

£,120

Schreiber, 1012a, describes only this impression. One of those single woodcuts which were sold as amulets against the plague.

DUTCH WOODCUT OF THE XVTH CENTURY.

396 CHRIST AS SALVATER MUNDI.

Standing giving the Benediction with the right hand, the left hand holding globe surmounted by a cross, a banderole at left. Black line border.

Woodcut, on a large sheet covered on the back with contemporary writing.

Size 100 mm. by 63 mm. With wide margins. Dutch, Circa 1480.

Bouchot, 168, who reproduces it, dates it about 1440.

£,40

Part V

Modern Etchings, Lithographs, &c.

ANDREW F. AFFLECK.

397 AMSTERDAM.

Size 11½ by 10¾ inches, with margins. Signed Artist's proof.

£4 4s.

398 THE DOORWAY, BELEM, LISBON.

Size 113/4 by 81/4 inches, with margins. Signed Artist's proof.

£,3 3s.

399 DOORWAY OF CHARTRES CATHEDRAL.

Size 21½ by 13½ inches, with margins. Signed Artist's proof.

£6 6s.

400 CANAL SAN CANCIANO.

Size 21 1/4 by 14 inches, with margins. Signed by Artist.

£,8 8s.

401 GATEWAY OF BURGOS.

Size 14½ by 11¾ inches, with margins. Signed Artist's proof.

£6 6s.

Affleck (Andrew F.)—continued.

402 THE MONASTERY OF ST. JEROME, BELEM, LISBON.

Size 113/4 by 151/8 inches. 1911.

Signed Artist's proof.

£,6 6s.

403 A MOORISH ARCH, TOLEDO.

Size 15½ by 7¼ inches, with margins. Signed Artist's proof.

£3 3s.

404 STIRLING.

Size 15½ by 21¼ inches, with margins. Signed Artist's proof.

£8 8s.

405 TOLEDO.

Interior, showing the most impressive portion of the Cathedral, the "Capilla Major," groining.

Size 243/4 by 161/4 inches, with margins. Signed Artist's proof.

£,10 Ios.

MARIUS BAUER.

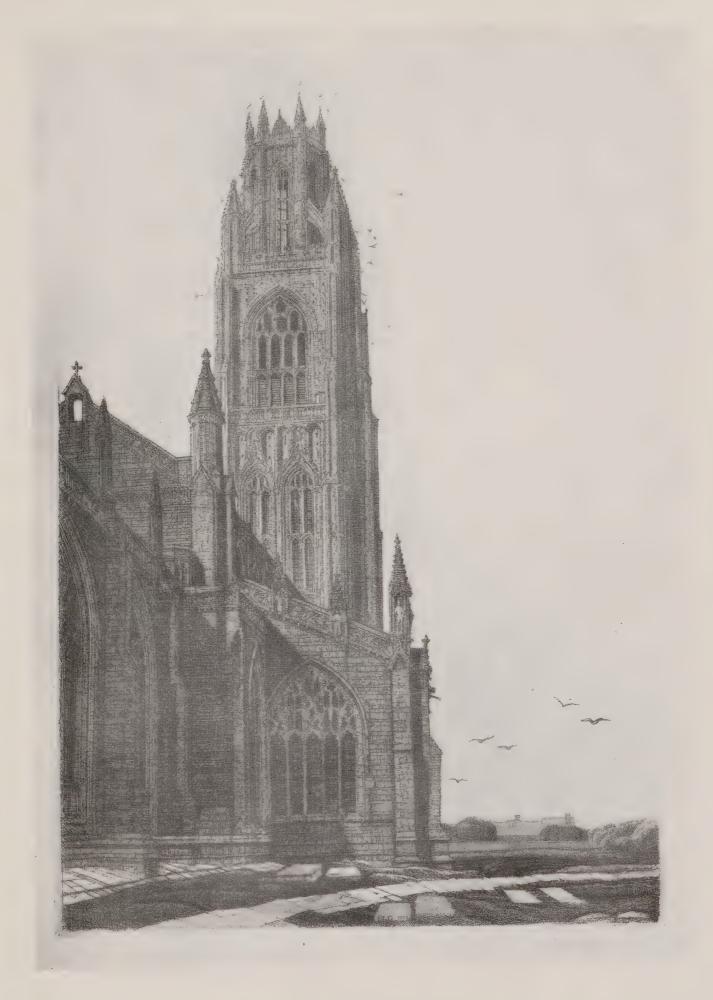
406 FANTASY.

Men on horseback outside the entrance of a Mosque.

Size 11 by 143/4 inches, with margins.

Signed with initials.

£9 9s.



GRIGGS. ST. BOTOLPH'S, BOSTON.
See Item No. 421.



HADEN. SUNSET ON THE THAMES. See Item No. 439,

SIR D. Y. CAMERON, A.R.A.

407 THE LITTLE LADY OF LUXOR.

Size 12 by 6 inches. Signed. 1909.

£15 15s.

408 THE BODDIN.

A building with low square tower built on the edge of a cliff, the sea stretching across plate behind.

Size 5 by 7 inches. Signed. 1911. (R. 428^v).

£17 17s.

The Boddin is in Lunan Bay.

409 HOLMFAULDHEAD HOUSE, GOVAN, GLASGOW.

Size 4½ by 63% inches, with margins. 1894.

 $\int_{\cdot}^{2} 2$ IOS.

410 THE NORTHWOODSIDE FLINT MILLS, GLASGOW.

Size 53/8 by 71/8 inches, with margins. 1894.

 $\int_{0.2}^{\infty} 2 \cos x$

411 THE OLD REVENGE.

Size 11 by 16¹/₄ inches. 1890. Signed.

£15 15s.

414 ST. ENOCH'S CHURCH, GLASGOW.

Size 77/8 by 5 inches, with margins. 1894.

 f_{2} 10s.

Cameron (Sir D. Y.)—continued.

415 THE SYCAMORE.

Size 6 by 43/4 inches. Signed. 1905. (R. 372¹¹¹). £27 10s. A Gargunnock subject.

416 THAMES WAREHOUSE.

Size 73/4 by 3 inches. Signed. (1890). (R. 64).

£35

417 WELLFIELD HOUSE, ANDERSTON, GLASGOW.

Size 5 by 77/8 inches, with margins. 1894.

 $\int_{0.1}^{\infty} 2 \cos x$

418 THE WORK-SHOP.

Size $8\frac{1}{4}$ by 12 inches. 1905. Signed. (R. 369¹¹). (See Illustration, Plate No. XXXIV).

£,60

AUG. DELATRE.

419 SOUVENIRS. SIX POINTES-SECHES.

Six etchings enclosed in original case.

Presentation Copy to A. Legros with the Artist's signed autograph inscription. 1871.

Only 30 sets printed.

F. L. GRIGGS, A.R.A., R.E.

421 ST. BOTOLPH'S, BOSTON.

Size 103/4 by 71/4 inches. 1925. Signed. (SEE ILLUSTRATION, PLATE No. XXXV).

£,140

SIR SEYMOUR HADEN, P.R.E.

422 AMSTELODAMUN.

Sketch of the sea face of Amsterdam, above a scroll with the words "Hic Terminus Haeret" and S. Haden, 1863, and Amstelodamun below on the right.

Size 4 by 45/8 inches. 1865. Signed. (H. 43).

 f_{12} 10s.

423 BARBEL FISHING.

Size 6½ by 4½ inches. 1877. Signed. (H. 183).

£,4 10s.

424 BY INVERORAN.

Size 10 by 15½ inches. Reserve of Trial A. Signed with initials S. H. (H. 149).

 $\int_{0.1}^{\infty} 2 \cos x$

425 CARDIGAN BRIDGE.

Size 4¹/₂ by 6 inches. Signed. 1864. (H. 67¹¹).

£.7 7s.

426 A CASTLE, COUNTY WICKLOW.

Size 43/8 by 53/8 inches. Signed 1870. (H. 121).

£5 10s.

427 CRANBROOK.

Size 53/8 by 81/4 inches. 1863. Signed. (H. 46).

£7 17s. 6d.

428 THE FISHERMAN.

Size $5\frac{1}{2}$ by $8\frac{1}{2}$ inches. Signed. (H. 69°).

£3 10s.

429 GRIM SPAIN.

The town and walls of Burgos.

Size 6 by 9 inches, with margins. 1877. (H. 186).

£8 8s.

Haden (Sir Seymour)—continued.

430 HANDS DRY-POINTING.

Size 5½ by 8½ inches. Signed. First state. (H. 160).

£3 3s.

431 DITTO. Trial A. Signed.

£3 3s.

432 HORSLEY'S HOUSE AT WELLESLEY.

Size 10 by 15 inches. 1873. Signed. (H. 99).

 $\int_{\Sigma} 10$ IOS.

433 THE HOUSE BY THE SEA.

Size 5¹/₄ by 8¹/₂ inches. Signed. 1879. (H. 200¹).

£.7 7s.

Drawn, etched and printed, during a lecture at the Royal Institution, to illustrate the ordinary or interrupted method of etching.

434 HANDS HOLDING A CRAYON.

Size 43/4 by 6 inches. Signed. (H. 96).

£,5 ios.

435 INSIDE THE CORK CONVENT, CINTA.

Size 6 by 9 inches. 1877. Signed. (H. 194).

£7 7s.

436 THE MOAT HOUSE.

Size 53/8 by 83/4 inches. Signed. (H. 114). 1866. First state. £8 8s.

437 NEWTON MANOR.

Size 6 by 9 inches, with margins. (1877). Signed. (H. 174). £7 7s.

438 OUT OF STUDY WINDOW.

Size 41/4 by 101/4 inches, with margins.

Fine impression. Signed. (H. 18). 1859.

£.14 14s.

Haden (Sir Seymour)—continued.

439 SUNSET ON THE THAMES.

Size 5½ by 8½ inches. 1861.

Fine impression of the first state. (H. 931).

(SEE ILLUSTRATION, PLATE No. XXXVI).

£,42

440 TWICKENHAM CHURCH.

Size 53/8 by 83/8 inches. Signed. 1862. (H. 107). First state. £8 8s.

441 WAREHAM BRIDGE.

Size 6 by 9 inches. With the Seymour Haden stamp. 1877. (H. 176).

£,7 7s.

442 WINDMILL HILL. (No. 2).

Size 6 by 9 inches. 1877. Signed. (H. 1631).

£,15 15s.

ALBANY E. HOWARTH.

443 RICHMOND CASTLE, YORKSHIRE.

Size 75/8 by 95/8 inches, with margins. Signed. 46 proofs only.

£4 4s.

AUGUSTUS E. JOHN, A.R.A.

444 SELF PORTRAIT.

Facing front; wide hat.

Size 7 by 5 inches. 1907. Signed.

£7 7s.

445 SELF PORTRAIT.

Half length, directed to right.

Size 6 by 4 inches. Signed.

£7 7s.

	ern Etchings, Lithographs, etc.—continued.	
	(Augustus E.)—continued.	
446	PORTRAIT OF JACOB EPSTEIN. Size 5 ¹ / ₄ by 4 inches. Signed.	£7 78.
44.7	PORTRAIT OF C. F. SLADE.	1
	Size 4 by 3 inches. Signed.	£,4 4s
448	SKETCH OF A MAN SEATED AT A CAMP FIRE.	
	Size 4 ¹ / ₄ by 6 inches. Signed.	£4 4s.
449	THE WOMAN IN THE ARBOUR.	
	Size 53/4 by 33/4 inches. Signed.	£4 4s.
	J. E. LABOUREUR.	
450	CONTEMPORARY FRENCH ETCHER.	
450	A CAFÉ SCENE. Size 5 by 6 inches, with margins. 1922. Signed.	£,3 3s.
451	CAMELIAS BLANCS.	
	Size 7 ¹ / ₄ by 5 ¹ / ₈ inches, with margins. Signed.	£3 10s.
452	MARINE AUX QUATRE BATEAUX.	
	Signed 5½ by 4½ inches, with margins. Signed. First state.	£3 3s.
453	THE DEJEUNER CHEZ LE BISTRO.	
	Signed 6 ¹ / ₄ by 5 ¹ / ₂ inches, with margins. 1923. Signed.	£3 10s.
454	LA CABARETIERE OBESE.	
	Size 7½ by 6½ inches, with margins. Signed.	£,4 4s.



M°BEY. LITTLE FISH MARKET, STONEHAVEN. See Item No. 466.

PLATE XXXVIII.



WHISTLER. BECQUET.
See Item No. 524.

Mod	ern Etchings, Lithographs, etc.—continued.				
Labo	Laboureur (J. E.)—continued.				
455	LIGHTHOUSE SCENE.				
	Size 5 by 3½ inches, with margins. Signed.	£3 3s.			
156	GIRL AT WINDOW.				
400.	Size 113/4 by 81/2 inches, with margins. Signed.	£,3 3s.			
		~5 J=1			
	•				
457	DOCKEURS NÈGRES.				
	Size 7 by 5½ inches, with margins. Signed First state.	£4 4s.			
458	TWO ARTISTS SEATED ON MOUND.				
1)-	Size 33/4 by 51/4 inches, with margins. 1922. Signed.	£3 3s.			
459	GIRL AND YOUTH IN TREE. Size 6 by 63/4 inches, with margins. 1922. Signed.	FA 40			
	Size o by 03/4 menes, with margins. 1922. Signed.	£4 4s.			
460	TWO GIRLS AND DOG IN FOREST.				
	Size 8½ by 5½ inches, with margins. 1922. Signed.	£3 10s.			
	LEGROS (ALPHONSE).				
461	LE PETIT LAC.				
401	Size 73/4 by 71/2 inches. Signed.	£7 7s.			
	7/4 7 7/2	N/ /			
462	PORTRAIT OF E. J. POYNTER, R.A.	C			
	Size 8½ by 6¼ inches, with margins.	£2 2s.			

JAMES McBEY.

463 PALESTINE. BLUE BONNETS OVER THE BORDER.

Size 7 by 12½ inches. March, 1917. Signed.

"Trial Proof F. for Artist." (M. H. 192).

£18 18s.

Edition of 76 proofs. The first entry of British Troops into Palestine, 1917.

464 THE DEAD SEA.

Size 8 by 117/8 inches. Signed. (M. H. 206).

£7 7s.

On a moonlight night, a patrol is embarking on the northern edge of the Dead Sea.

465 THE FIRST SIGHT OF JERUSALEM, NEBI-SAMWIL.

Size 11 by 18 inches. 1920. Signed. (M. H. 197).

Edition of 76 proofs.

£,14 14s.

At dawn on Nov. 22nd, 1917, British Troops who had sheltered for the night in an old Turkish trench obtain the first sight of Jerusalem.

466 THE FISH MARKET, STONEHAVEN.

Size 7 by 11 inches. Signed. (M. H. 157).

(SEE ILLUSTRATION, PLATE No. XXXVII).

£.63

On the quay at Stonehaven, a group is gathered round boxes of fish, fishwives and men to left, mouth of the harbour beyond.

MORTIMER MEMPES.

467 BRONZE WORKERS. JAPAN.

Size 8 by 8 inches. Signed.

£3 3s.

£4 4s.

Modern Etchings, Lithographs, etc.—continued. SAMUEL PALMER. THE RISING MOON. 468 $\int_{0}^{\infty} 2$ 2S. Size $4\frac{1}{2}$ by $7\frac{1}{2}$ inches, with margins. FELICIEN ROPS. PRINTEMPS. 469 f6 6s. Size 63/4 by 10 inches. 1882. (R. 70). Signed. SHANNON (CHARLES). ATALANTA. 470 A draped figure of a girl seated on bank of stream. Original lithograph tinted with green. (R. 15). Size $8\frac{1}{4}$ by $6\frac{1}{2}$ inches. f_{34} IOS. Proof signed by Artist. THE BEAD NECKLACE. 471 Original lithograph. Size $10\frac{1}{4}$ by $8\frac{1}{2}$ inches. £,9 9s. Proof signed by Artist. (D. 76). One of 30 impressions. "IN THE HOUSE OF DELIA." 472 Original lithograph. Size & by 8 inches. f_{5} 10s. Proof signed by Artist. One of 25 copies. THE WOOD ENGRAVER. (Portrait of Chas. Ricketts). 473 Full length, seated, working at a table under a lamp.

Original lithograph.

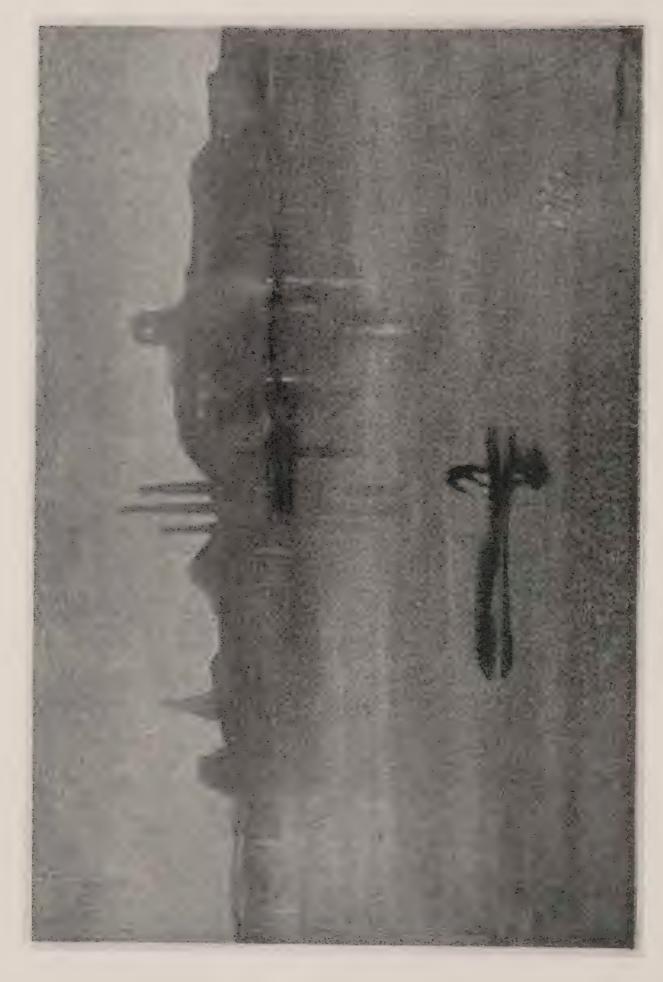
Size 63/4 by 7 inches.

Proof signed by Artist.

Modern Etchings, Lithographs, etc.—continued. SIR FRANK SHORT, R.A. 474 BELLINZONA FROM THE ROAD TO LOCARNO. Aquatint after J. M. W. Turner. Size 8 by 93/4 inches. Trial proof. Signed. (S. 94). f_{9} 9s. 475 THE BELL TOWER, MONNIKENDAM. Size 103/4 by 61/8 inches. Signed. (S. 169). £,3 3s. 476 DINNER-TIME ON BOARD THE TIMBER BARQUE "MARIE," UNLOADING AT CONWAY. Size 7 by 10 inches. Signed. (S. 126). £,5 5s. 477 A DUTCH GREENGROCERIE. Size 5 by 8 inches. Signed. (S. 110). £.3 3s. 478 A FEN-COUNTRY BRIDGE. Size $7\frac{1}{4}$ by 11 inches. Signed. (S. 248). £,4 4s. GEORGE'S DOCK, LIVERPOOL. 479 Size 6 by 73/4 inches. 1890. Signed. (S. 119). £,3 3s. 480 HOUGHTON BRIDGE. Size $7\frac{1}{4}$ by 12 inches. Signed. (S. 267). £,3 3s. 481 IN PORT VOLLENDAM. Size 6 by 8 inches. 1892. Signed. (S. 170). £6 6s.



WHISTLER. OLD HUNGERFORD BRIDGE. See Item No. 527.



WHISTLER. NOCTURNE. (One of Set of Five). See Item No. 533.

Modern Etchings, Lithographs, etc.—continued. Short (Sir Frank)—continued. 482 THE LIFTING CLOUD. Mezzotint. Size 6 by 9 inches. Signed. (S. 231). f_{0} 10 10s. 483 LOW WATER AT GLENCAPEL FERRY. £6 6s. Size 4 by 6 inches. Signed. (S. 147). 484 MOONRISE, RAMSGATE. Mezzotint. Size 53/4 by 83/4 inches. Signed. (S. 252). £10 10s. 485 NOON ON THE ZUYDER ZEE. 77/8 by 107/8 inches. Signed. (S. 173). £,9 9s. 486 OLD QUAY ON THE NITH. Size 4 by 6 inches. Signed. (S. 143). f3 10s. 487 SEINE BOATS, ST. IVES, CORNWALL. Size 6 by 77/8 inches. Signed. (S. 108). £,3 3s. 488 ST. MAGNUS CHURCH, BILLINGSGATE. (No. 2). Size 8 by 5 inches, with margins. First state. Signed. (S. 14). £5 5s. 489 TIMBER RAFT ON RHINE. Mezzotint after J. M: W. Turner. Size $8\frac{1}{4}$ by 113/4 inches. Signed. (S. 240). £12 12s.

Short (Sir Frank)—continued.

490 TREE AND ROCKS ABOVE LIVERPOOL.

Size 53/8 by 83/4 inches. Signed. (S. 132).

£5 5s.

491 WINCHELSEA MARSHES.

Size 10 by 4¹/₄ inches. Signed. (S. 296).

£4 4s.

492 WRECK OF THE ORANGEMEN.

Signed by the artist and by the printer, F. Goulding. Mezzotint. Size 7 by $9\frac{1}{2}$ inches.

£5 5s.

W. STRANG, R.A.

493 THE BRICKFIELD.

Size 4½ by 10 inches. Signed.

£,4 4s.

494 NORMAN FARM.

Size 6 by 10 inches. Signed.

£7 7s.

496 THE TOP OF THE HILL.

An old countryman in a smock, bundle on his arm, seated under a tree. Size 7 by 47/8 inches.

£3 3s.

TURNER (J. M. W.).

PLATES FROM THE LIBER STUDIORUM.

The Nos. refer to Finberg's Liber Studiorum.

497 MARINE DABBLERS.

Engraved by W. Say. 1811. First state. (F. 29).

£,2 10s.

498 NEAR BLAIR ATHOLL SCOTLAND.

Engraved by W. Say. 1811. Third state. (F. 30).

 $f_{,2}$ 10s.

499 RISPAH. 2nd Book of Samuel, Chap. 21.

Engraved by R. Dunkarton. 1812. First state. (R. 46).

£,14 14s.

500 DITTO. Another impression.

Third state.

£,4 4s.

501 SOLWAY MOSS.

Engraved by Thos. Lupton. 1818. Fifth state. (F. 52).

£,3 3s.

502 VILLE DE THUN, SWITZERLAND.

Engraved by Thos. Hodgetts. 1816. Third state. (F. 59).

 $f_{,2}$ 10s.

Modern Etchings, Lithographs, etc.—continued. Turner (J. M. W.)—continued. 503 THE SOURCE OF THE ARVERON. Drawn and engraved by I. M. W. Turner. 1816. Third state. (F. 60). £4 4s. ENTRANCE OF CALAIS HARBOUR. Drawn, etched and engraved by J. M. W. Turner. 1816. Fourth state. (F. 55). $\int_{0.1}^{\infty} 2s$. TENTH PLAGUE OF EGYPT. 505 Engraved by W. Say. 1816. First state. (F. 61). £5 10s. 506 ISLEWORTH. Engraved by H. Dawe. 1819. Fourth state. (F. 63). £3 10s. 507 AESACUS AND HESPERIE. Drawn, etched and engraved by J. M. W. Turner. 1819. Fine impression of the sixth state. (F. 66). £,20 ISIS. Picture in the Possession of the Earl of Egremont. Engraved by W. Say. 1819. Fourth state. (F. 68). £.2 10s. INTERIOR OF A CHURCH. Drawn and engraved by J. M. W. Turner. 1819. Fifth state. (F. 70). $\int_{0.1}^{\infty} 2s$.



WHISTLER. CONVERSATION UNDER THE STATUE, LUXEMBOURG GARDENS.
See Item No. 540.

PLATE XLII.



WHISTLER. LITTLE LONDON. See Item No. 547.

Turner (J. M. W.)—continued.

510 CHRIST AND THE WOMAN OF SAMARIA.

Engraved by S. W. Reynolds. 1819. Fifth state. (F. 71).

£3.3s.

511 SHEEP WASHING, WINDSOR.

Engraved by C. Turner. Engraver's proof. (F. 74).

£7 7s.

512 INVERARY CASTLE AND TOWN.

Engraved by C. Turner. 1816. Third state. (F. 65).

£,6 6s.

J. McNEIL WHISTLER. ETCHINGS.

The Nos. refer to Kennedy's Etched Work of Whistler.

514 LA MERE GERARD.

Size 47/8 by $3^{1/2}$ inches. (K. 1111v).

£,10 10s.

515 LA VIELLE AUX LOQUES.

Size $8\frac{1}{4}$ by 6 inches. (K. 21¹¹).

£,27 10s.

516 LA MARCHANDE DE MOUTARDE.

Etching on India paper. Size 6½ by 3½ inches. (K. 22). £21
One of the "Twelve Etchings from Nature."

Whistler (J. McNeil): Etchings—continued.

SEYMOUR, SEATED.

A boy (Seymour Haden, Jr.), in a jacket, kilt and plaid stockings sits looking towards left.

Size 53/8 by 33/4 inches. (K. 2911).

£,7 7s.

SEYMOUR. 518

A boy dressed in Scotch fashion stands against trunk of a tree in a park, near a pool.

Size 51/4 by 33/4 inches. (K. 3111).

 $\int_{0}^{\infty} 10 \text{ ios.}$

READING BY LAMP LIGHT.

Size 63/8 by 43/4 inches. (K. 32¹¹).

£12 12S.

THAMES WAREHOUSES, FROM THAMES TUNNEL PIER. 520

Size 3 by 8 inches, with margins. (K. 38^{11}).

£31 10s.

One of the "Sixteen Etchings."

OLD WESTMINSTER BRIDGE. 521

Size 3 by 8 inches. 1859). (K. 3911). Exhibited at the Royal Academy in 1863.

£.45

LIMEHOUSE. 522

Size 5 by 8 inches. 1859. (K. 40¹¹¹). £31 10s. From "The Thames Set." Exhibited at the Royal Academy in 1861, under the title, "The Thames near Limehouse."

EAGLE WHARF (TYZAC, WHITELEY & CO). 523

Size $5\frac{1}{2}$ by $8\frac{1}{2}$ inches. 1859. (K. 41). Only state.

 $\int 47$ IOS.

From "The Thames Set."

Modern Etchings, Lithographs, etc.—continued. Whistler (J. McNeil): Etchings—continued.

524 BECQUET.

A young man with bushy hair, and wearing a smoking cap, is seated holding between his knees a violincello slightly indicated.

Size $9\frac{1}{2}$ by $7\frac{1}{2}$ inches. (K. 52^{1}).

(SEE ILLUSTRATION, PLATE No. XXXVIII).

f.72 IOS.

Becquet was a sculptor in Paris of musical tastes and accomplishments. He was born in 1829 and died in 1907.

525 FUMETTE.

A young woman with flowing hair sits bending forward with hands crossed upon her raised knees.

Size 63/8 by $4\frac{1}{4}$ inches. (K. 57^{11}).

£8 8s.

One of the "Twelve Etchings from Nature."

526 MILLBANK.

The Thames at Millbank at low tide.

Size 4 by 47/8 inches. 1861. (K. 71°).

£10 10s.

One of the "Sixteen Etchings."

527 OLD HUNGERFORD BRIDGE.

Size 53/8 by 83/8 inches. (K. 7611).

Fine impression, printed by Delatre.

(SEE ILLUSTRATION, PLATE No. XXXIX).

1,42

One of the "Sixteen Etchings."

528 FREE TRADE WHARF.

Size 4 by $7\frac{1}{2}$ inches. (K. 163°).

£.21

529 THE LITTLE PUTNEY.

Size 5¹/₄ by 8 inches. (K. 179¹¹).

£10 IOS.

WHISTLER LITHOGRAPHS.

The Nos. refer to the Wedmore Catalogue.

532 NOCTURNE. THE RIVER AT BATTERSEA.

Size 63/4 by 101/2 inches.

Signed in ink with the butterfly signature, July 13, 1878. (W. 5). £84

533 NOTES.

Set of five lithographs in the original brown cover.

I. NOCTURNE: THE RIVER AT BATTERSEA;

In the centre three tall chimneys, on the right of them a large factory with clock tower, on the left a church spire, and beyond the distant shores of the river, a lithotint, h. 63/4 by w. 101/8 inches. (Way 5).

2. GAIETY STAGE DOOR;

A dark doorway with a group of figures in front, above the door a gaslamp in an arch, h. 4 by w. 75/8 inches. (Way 10).

3. VICTORIA CLUB;

A drawing of the corner of the building in Wellington Street, h. & by w. 53/8 inches. (Way 11).

4. OLD BATTERSEA BRIDGE.

Seen at very high tide; the bridge crosses the drawing, with many figures passing over, and two men leaning on the railings, h. $5\frac{1}{2}$ by w. 13 inches. (Way 12).

5. READING.

A lady, profile figure, seated, reading a newspaper, h. 6 by w. 5 inches. (Way 13).

(SEE ILLUSTRATION, PLATE No. XL).

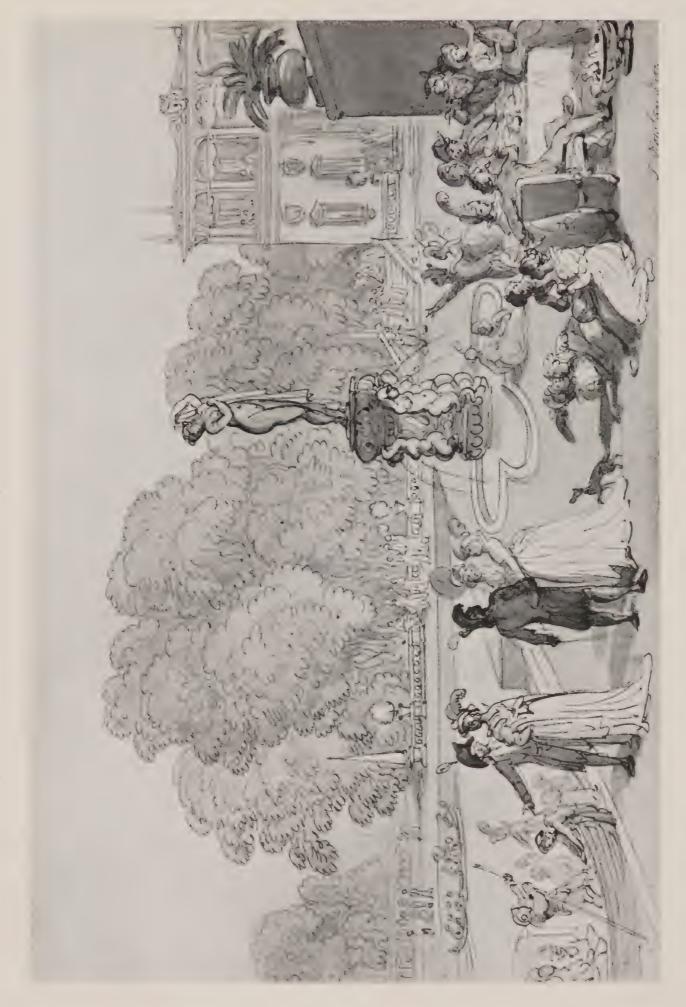
The Set, £,105

This set of five original lithographs was issued by Mr. Whistler in 1887. Only 100 sets were printed and the drawings erased.

Mr. Way states that "they are not only most exquisite works of art in themselves, but masterpieces from the technical point of view. They may indeed be said to have marked an epoch in the History of the Art."



WHISTLER. ST. GILES IN THE FIELDS.
See Item No. 549.



ROWLANDSON. ON THE TERRACE, VAUXHALL GARDENS.

Water-colour Drawing.

See Item No. 570.

Whistler Lithographs—continued.

534 GAIETY STAGE DOOR.

Size 47/8 by 77/8 inches.

Brilliant proof signed in pencil with the butterfly signature.

Published in "Notes." 1879. (W. 10).

 f_{17} 178.

"Drawn from a window in Way's Printing Office."—Joseph Pennell.

535 DITTO. Another impression, unsigned.

Size 47/8 by 75/8 inches. 1879.

 f_{34} 10s.

536 VICTORIA CLUB.

A corner of the building in Wellington Street. Figures grouped in front.

Size $9\frac{1}{4}$ by $6\frac{1}{4}$ inches.

Published in "Notes." 1879.

Brilliant proof. Signed in pencil with the butterfly signature. (W. 11).

£,25

537 READING.

A lady, profile figure, seated, reading a newspaper.

Size 6 by 5 inches.

Brilliant proof. Signed in pencil with the butterfly signature.

Published in "Notes." 1879. (W. 13).

£20

538 GANTS DE SUEDE.

Size 81/2 by 4 inches. 1890.

Published in the Studio, proof before the imprint. (W. 26). £5 5s. From the printer's (Thos. Way) own collection.

539 THE STEPS, LUXEMBOURG.

Size $8\frac{1}{4}$ by $6\frac{1}{4}$ inches. 1893. (W. 43).

£,28

Modern Etchings, Lithographs, etc.—continued. Whistler Lithographs—continued.

540 CONVERSATION UNDER THE STATUE, LUXEMBOURG GAR-DENS.

Size 63/4 by 6 inches. 1893. (W. 44). (SEE JLLUSTRATION, PLATE No. XLI). Only 15 printed.

£28

541 THE PANTHEON, FROM THE TERRACE OF THE LUXEMBOURG GARDENS.

Size 7¹/₈ by 63/₈ inches. 1893. (W. 45). Only 15 printed.

£28

542 THE LONG GALLERY, LOUVRE.

Size 8½ by 6 inches. 1894. (W. 52).

Published in the Studio. Proof impression before the imprint. £6 6s.

543 LA ROBE ROUGE. (A Portrait of Mrs. Whistler).

Size 73/8 by 6 inches. 1894.

Published in the Studio. Proof before the imprint. (W. 68). £6 6s. From the Printer's (Thos. Way) own Collection.

544 MOTHER AND CHILD, No. 1.

A model, thinly draped, seated on a couch nursing a baby. Some drapery falls over the couch.

Signed on the stone with the butterfly. (W. 80).

Size $7\frac{1}{8}$ by $7\frac{1}{2}$ inches. 1895.

£32 IOS.

One of 33 proofs only.

Whistler Lithographs—continued.

545 THE SMITH'S YARD.

Size $7\frac{1}{4}$ by $6\frac{1}{4}$ inches. 1895.

Published in the Studio, proof before the imprint. (W. 88). £6 6s.

From the Printer's (Thos. Way) own Collection.

546 THE FAIR.

Lithograph. Signed on the stone. (W. 92).

 f_{22} 10s.

Signed in pencil "The Fair" Lyme Regis by Way.

From the Printer's (Thomas Way) own Collection; an early proof especially selected by him for his own personal portfolio.

547 LITTLE LONDON.

Lithograph. Signed on the stone. (W. 121).

(SEE ILLUSTRATION, PLATE No. XLII).

£.75

Signed "Little London" by Way.

Only 30 printed.

From the Printer's (Thomas Way) own Collection; an early proof especially selected by him for his own personal portfolio.

"Done from the Savoy."—J. Pennell.

548 WATERLOO BRIDGE.

Signed on the stone. (W. 123).

£,58

Inscribed by Way, "Waterloo B. Mar. 23."

Only 26 printed.

From the Printer's (Thomas Way) own Collection; an early proof especially selected by him for his own personal portfolio.

"Done from the Savoy."-J. Pennell.

Modern Etchings, Lithographs, etc.—continued. Whistler Lithographs—continued.

549 ST GILES IN THE FIELDS.

Brilliant proof selected from the Collection of T. R. Way (the Printer). Size $8\frac{1}{2}$ by $5\frac{1}{2}$ inches. (W. 129).

(SEE ILLUSTRATIN, PLATE NO XLIII).

£75

550 PROPOSITIONS.

Page of 11 Propositions issued by Whistler giving his views regarding Art, "No. 1. That in Art it is criminal to go beyond the means in its exercise. . . ."

V. That the huge plate, therefore, is an offence, &c., &c.
Signed below with the facsimile of the butterfly signature. £4 4s.

ANDERS ZORN.

551 MRS. CLEVELAND.

Size 10 by 61/4 inches, with margins. 1899. Signed.

£15 15s.

552 PORTRAIT OF MADAM SIMON.

Size $9\frac{1}{2}$ by $6\frac{1}{4}$ inches, with margins. Unsigned as is usual in this state. (D. 66^{111}).

f,27 Ios.

Part VI

Original Drawings in Water Colours,

& C.

FRANCESCO BARTOLOZZI (1725-1815).

553 "DIANA," VIRGIN GODDESS OF HUNTING.

The goddess is seated, her feet resting on dead boar, nymphs and cupids on either side, stag and hounds behind.

Wash drawing in sepia.

Size 101/4 by 151/4 inches.

£12 12s.

FRANCESCA BRIZZI (born at Bologna, 1574).

554 ST. JEROME.

Wooded landscape, the Saint is crawling from a cave by the side of a hut, a lion lying in foreground.

Very fine drawing on vellum, dated 1623.

Size 93/4 by 14 inches.

£10 IOS.

MUIRHEAD BONE, N.E.A.C.

Trustee National Gallery of British Art and of the Imperial War Museum.

555 LISBON SEEN FROM THE HARBOUR.

Very fine pencil drawing.

Size 10 by 14 inches. Signed "Muirhead Bone, Lisbon."

£21

556 BREAKWATER, FALMOUTH.

Wash drawing on grey paper.

Size $5\frac{1}{2}$ by $11\frac{1}{2}$ inches. Signed by the Artist.

£,12 12s.

Original Drawings in Water Colours, etc.—continued.

GEORGE DU MAURIER (1831-1896).

557 MABYN. (Illustrating Wm. Black's Novel "Three Feathers.")

A lady carrying basket of flowers walking through a wood.

Pen and ink drawing.

Size 8 by 5 inches. Signed.

£,10 10s.

With inscription "' Mabyn (original of a drawing in the Cornhill Magazine. 20 guineas, George du Maurier, New Grove House, Hampstead Heath).' Presented by Du Maurier to Wm. Black from the latter's Coll."

BIRKET FOSTER (1825-1899).

558 THE GLEANERS.

Woodland scene, group of women and children carrying sheaves, cottage to right.

Wash drawing in sepia.

Size 65/8 by 43/4 inches.

£8 8s.

Birket Foster's greatest triumphs in water-colours were obtained in the country side.—Bryan's Painters and Engravers.

JOHANN CHRISTIAN KLENGEL (born Kesselsdorf, 1751).

559 LANDSCAPE WITH TREES AND CATTLE STANDING IN A STREAM.

Wash drawing in sepia.

Size 83/8 by 113/4 inches.

£3 3s.

JOHN LEECH.

Famous humorous Artist, Contributor to "Punch," 1854-1869. 560 ORIGINAL SKETCH.

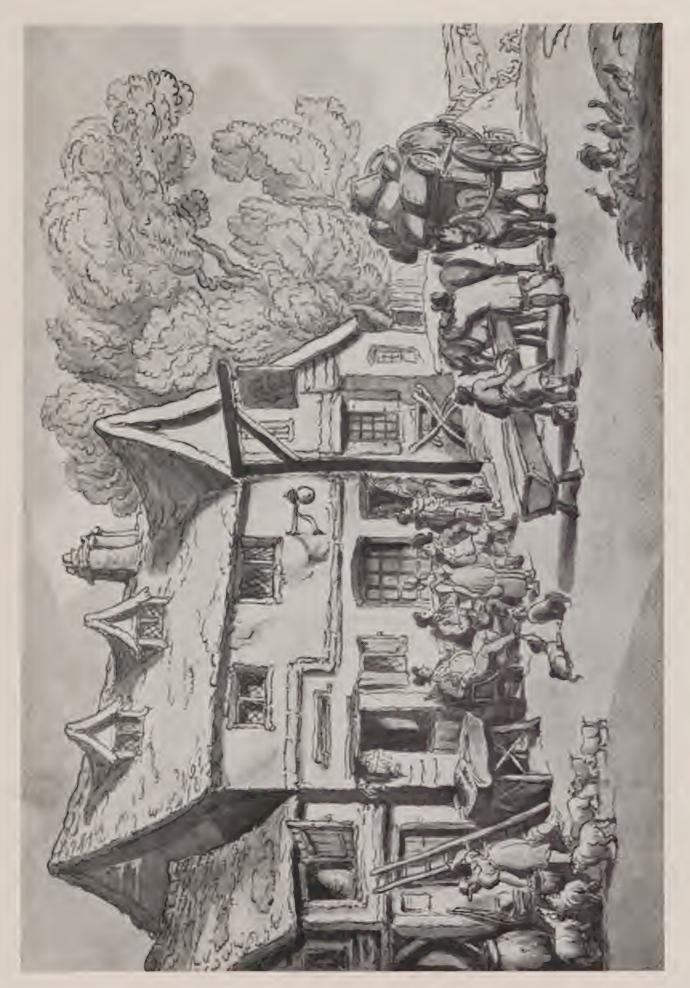
Two girls, one lying in bed, the other seated, combing her hair. Pencil drawing.

Size 101/4 by 73/4 inches, with inscription in pencil.

Circa 1850.

£10 Ios.

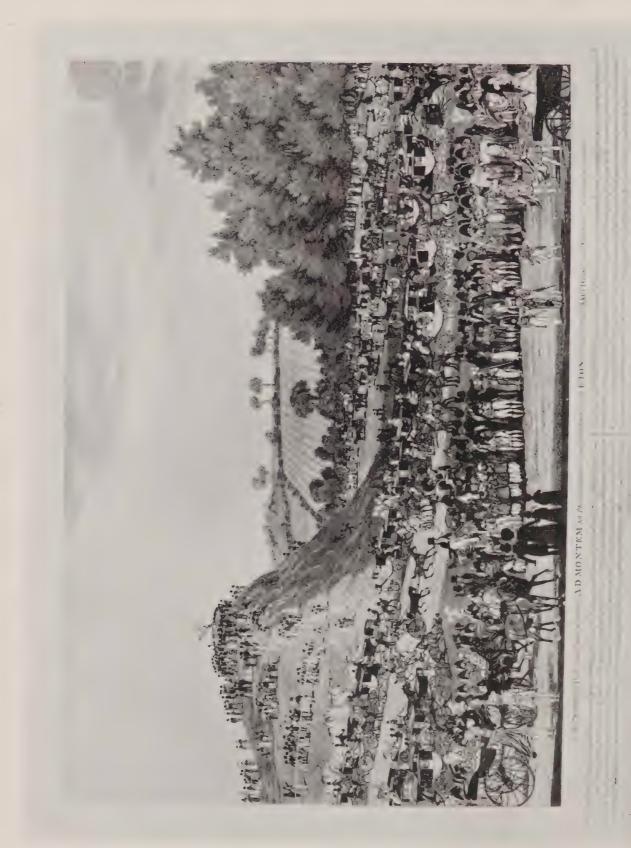
"Oh! Why I don't know about loving him; but I— I— like him very much."



ROWLANDSON. THE WHITE LION INN, PONDER'S INN, MIDDLESEX.

Water-colour Drawing.

See Item No. 574.



ETON. THE CEREMONY OF THE PROCESSION AD MONTEM.

Printed in Colours.

See Item No. 595,

Original Drawings in Water Colours, etc.—continued.

W. J. MULLER (1812-1845).

English Landscape Painter.

561 LANDSCAPE.

Still water to right, trees to left, three cows, one lying down.

Water-colour drawing.

Size 7½ by 117/8 inches. *Circa* 1839.

f 10 10s.

ARTHUR RACKHAM, R.W.S.

562 ORIGINAL DRAWINGS ILLUSTRATING THE INGOLDSBY LEGENDS.

Four silhouette drawings, in black and white, on one sheet, i.e.,

THE BABES IN THE WOOD. 8th Verse "The Two Misses Tickler of Clapham Rise."

Procession of children walking two and two, the Misses Tickler bringing up the rear.

Size 2 by 6 inches.

THE BLACK MOUSQUETAIRE. "Granville acted on it and ordered his Tandem."

A Tandem and horses in full gallop, boys turning somersaults and dogs running behind.

Size 41/4 by 81/4 inches.

Also two small drawings, one depicting two clerical gentlemen and a lady in a poke bonnet, with upraised hands.

Another drawing of elderly gentleman with hat and cane.

The four sketches mounted on one sheet.

£,10 los.

Original Drawings in Water Colours, etc.—continued.

THOMAS ROWLANDSON.

Famous Artist and Caricaturist.

565 FRENCH PRISONERS AT CANTERBURY.

Courtyard in which men are standing and seated some playing games. Water colour drawings.

Size 5½ by 9¼ inches. Signed.

£,42

566 GUARDS ON THE MARCH FOR THE CAMPAIGN IN FLANDERS IN 1793-5.

In the foreground Frederick Augustus Duke of York (who commanded the English Army in Flanders, 1793-5) in uniform and mounted on horseback, three Officers also on horseback behind him.

Water colour drawing.

Size 7 by 91/2 inches. Circa 1798.

£.21

568 THE INN AT TWICKENHAM FERRY.

The inn stands on the banks of the river, behind spreading trees under which men and women are grouped.

Water colour drawing.

Size 53/4 by 9 inches. Signed.

£.21

570 ON THE TERRACE, VAUXHALL GARDENS.

Ladies and gentlemen promenading and feasting on a terrace by the side of an ornamental lake.

Water colour drawing.

Size 63/8 by 97/8 inches. Signed.

(SEE ILLUSTRATION, PLATE No. XLIV).

£72

Original Drawings in Water Colours, etc.—continued. Thomas Rowlandson—continued.

572 PEACE.

Soldiers resting by the sea shore.

WAR.

Battle scene, cavalry in action. Pair of water colour drawings. Size 33/4 by 6 inches. 1796.

The pair, £,24

574 THE WHITE LION INN, PONDERS INN, MIDDLESEX.

Exterior of an old timber fronted inn with thatched roof, men seated drinking, to left a farm girl feeding pigs, waggoner with his horses at watertrough.

Water colour drawing.

Size 5½ by 9 inches. Signed by the Artist.

(SEE ILLUSTRATION, PLATE No. XLV).

£.72

GEORGE S. SHEPHERD.

575 MEUX BREWHOUSE.

Very fine water-colour drawing showing the exterior with men at work, horses, cart, etc.

Circa 1833

£,12 .12s.

Shepherd exhibited at the Academy between 1831 and 1837. He became a member of the New Society of Painters in Water Colours in 1833.

Part VII

Engraved Views

LONDON.

576 THE GREEN PARK.

Very interesting view showing the Abbey in distance, to right "The Temple of Concord." Erected for the display of a Grand Firework, August 1st, 1814.

Aquatint in colours. Published by R. Lambe. 1814. Size 11 by $15\frac{1}{2}$ inches, with margins. Brilliant impression.

£8 8s.

577 GREEN PARK.

View of the Lodge of Lord Wm. Gordon in the Green Park.

Aquatint in colours by *Guyot* after *L. Belanger*.

Size 53/4 by 7½ inches, with inscription margins. 1791.

£,4 4s.

578 HYDE PARK, ETC.

A Collection of extremely interesting and historical engravings depicting the festivities marked by firework displays which took place in St. James's, Hyde and The Green Parks, on August 1, 1814, at the "Grand National Jubilee in Commemoration of Peace."

Many of these engravings are fine aquatints printed in colours and are extremely decorative.

The Collection also contains drawings in water-colours and pencil making 65 items and a number of contemporary newspaper cuttings.

Price of the Collection, £,15 15s.

London—continued.

579 ST. JAMES' PARK. A VIEW OF THE CHINESE BRIDGE IN ST. JAMES'S AS SEEN AT MIDNIGHT ON THE 1ST OF AUGUST IN CELEBRATION OF THE GLORIOUS PEACE OF 1814.

Very fine and decorative aquatint in colours by F. Calvert. Size 13 by 18 inches, with margins. 1811.

 f_{s2} 10s.

580 SOUTH-EAST VIEW OF ST. PAUL'S CATHEDRAL.

Fine aquatint in colours by D. Havell after J. Gendall. Size 14 by $19\frac{1}{2}$ inches, with margins. 1818.

£,31 10s.

581 WESTMINSTER ABBEY (NORTH-EAST VIEW OF).

Aquatint in colours. Pub. 1836 by Ackermann. Size 14 by 191/4 inches, with margins.

£,24

582 SCOTLAND YARD WITH A PART OF THE BANQUETTING-HOUSE.

Line engraving by E. Rooker after P. Sandby. Size 15 by 20 $\frac{3}{4}$ inches, with margins.

£,4 4s.

583 STRAND.

The Royal Academy (when the Exhibitions were held in the Strand).

Size 13 by 19 inches, with margins. 1781.

£3 3s.

584 VIEW OF THE OLD AND NEW LONDON BRIDGES. Previous to the demolition of the Old Structure in 1832.

Very fine aquatint in colours. "From a drawing by Wm. Knight, Resident Engineer to the New Work."

Size 10 by 143/4 inches, with margins. 1832.

Presentation copy from Wm. Knight.

£9 9s.

London—continued.

585 LONDON BRIDGE.

Four Picturesque Lithographs of Old London Bridge, during its demolition in 1831-32.

Series of four interesting and decorative lithographs printed in colours by T. Lindsay.

Size 63/4 by 91/2 inches, with margins.

Fine impressions.

The set of four, £12 12s.

586 NEWGATE. CHRIST'S HOSPITAL. (The Blue Coat School).

Collection of 17 engravings connected with the history of this School, i.e., Views of the different buildings, portraits of Edward VI., engravings of scholars in their costume; also letterpress "The Blue Coat School," and "Regulations to be Observed in the Admission of Children into Christ's Hospital," and "The Present State and Life of the Children of his Late Majesty King Charles II., His New Royal Foundation in Christ's Hospital, etc." 1697.

Price of Collection, £12 12s.

587 PARISH OF ST. PANCRAS. Broadsides, etc:—

A Copy of Verses humbly presented to all my Worthy Masters and Mistresses. In the Parish of St. Pancras, in the County of Middlesex.

By Stephen Scandrett, Bellman and Cryer of the North and East and Part of the South Division.

A COPY OF VERSES.

By Peter Marr, Beadle, Bellman and Cryer of the North and East Division.

A COPY OF VERSES.

By Ard Keighley and Wm. Peppall, Beadles, Bellmen and Cryers, for the North and East Divisions.

Three broadsides, illustrated with woodcuts of the bellmen at top, and small cuts at sides, illustrating the Life of Christ. Verses in centre.

Also various songs, connected with St. Pancras, and an Address to the "Independent Inhabitants of the Parish of St. Pancras." Circa 1780.

Also engraving in colours by Rowlandson of a St. Pancras Volunteer.

The Collection, £6 6s.

London—continued.

588 SOUTHWARK IRON BRIDGE, AS SEEN FROM BANK SIDE.

Aquatint in colours by T. Sutherland after J. Gendall.

Size 14 by 19½ inches, with margins. 1819.

 $f_{.27}$ IOS.

SOUTHWARK. 589

A True and Exact Prospect of the Famous Citty of London. St. Marie Overs Steepel in Southwarke in its Flourishing Condition before

Another prospect of the Sayal Citty taken from the same place as it appeareth now after the sad Calamitie and Destruction by Fire. In the Yeare MDCLXVI.

Engraved by W. Hollar, on two sheets.

Size of each 9 by 13½ inches, with margins. 1666. (P. 1015).

WATERLOO BRIDGE. 590

Aquatint in colours by R. G. Reeve after W. Westall.

Size 7 by 103/4 inches, with margins. 1828.

 $f_{\cdot,2}$ ros.

WESTMINSTER ABBEY AND ST. MARGARET'S CHURCH (VIEW 591 OF).

Aquatint in colours by and after Robt. Havell.

Size 8 by 12 inches, with margins.

 $\int_{0.1}^{\infty} 2s$.

WHITEHALL. 592

The Banqueting House, Whitehall.

Aquatint in brown by and after T. Malton.

Size 13 by 183/4 inches, with margins. 1781.

£4 4s.

HIGHGATE. OLD INNS AND TAVERNS AT HIGHGATE. 593

A Series of six very interesting water-colour drawings by J. T. Wilson.

Size 7½ by 11 inches. 1867-1870.

The Series, £12 12s.

The Bull.

The Woodman.

The Wellington.

The Flask Inn.

The Castle.

The Red Lion and Sun.

THE NEW RIVER COMPANY.

594 ISLINGTON.

A Most interesting and unique Collection of early engravings, drawings and documents, all relating to the history and development of the above Company.

Price of the Collection, £40

Among others they comprise the following:—

PORTRAIT OF SIR HUGH MYDDLETON.

Line engraving by George Vertue, 1722.

Fine portrait showing him three-quarter length, standing, in robes.

SIR HUGH MYDDLETON'S GLORY, OR, THE FIRST ISSUING OF THE WATER INTO THE NEW-RIVER-HEAD, BEFORE THE LORD MAYOR, ALDERMEN, RECORDER AND A WORTHY COMPANY WHO STOOD TO BEHOLD IT.

Fine impression of a very scarce line engraving published in 1772, with descriptive letterpress and verses under.

A SERIES OF THREE WASH DRAWINGS IN SEPIA.

By C. J. Richardson, 1871, from drawings by Lens.

A West Prospect of the New River, Water House and Mill at Islington, taken from the road that goes to Gray's Inn, Holborn.

A South-west View of the New Water Mill at Islington.

The South-east Prospect of ye New River, Water house and Mill, near Islington. A VIEW OF THE NEW RIVER HEAD.

Wash drawing in sepia by V. Davis after Goff.

A NORTH VIEW OF LONDON.

Line engraving by Stephens after Canaleti. C. 1780. Showing the new River Head in foreground. Fine coloured impression.

Two Early Line Engravings Depicting Water Carriers.

Inscription under "New River Water," etc.

AN INDENTURE.

Made the Thirtieth Day of June . . . in the Nineth . . . Year of the Reign of our Sovereign Lord George . . . between the Governor and the New River brought from Chadwell and Amwell to London on the one part; and Edward Griffice on the other part, etc., etc. Printed on vellum, 1723.

VIEW ON THE NEW RIVER AS CONVEYED THROUGH THE FRAME AT BUSH HILL. Line engraving, perspective View of the road and the New River at Bush Hill. Four Pages from the Universal Magazine. 1751.

Sir Hugh Middleton's scheme for supplying the City of London with good and Wholesome Water.

THE OLD ENGINE HOUSE NEW RIVER HEAD.

Pencil Sketch.

DITTO.

The finished water-colour drawing.

PENCIL SKETCH OF DOBNEY'S BOWLING GREEN NEAR THE NEW RIVER HEAD, ISLINGTON. 1700.

THE NEW RIVER HEAD. WITH PART OF THE TOWN OF WARE.

Aquatint in colours by F. Jukes after Batty. 1793.

THE NEW RIVER HEAD.

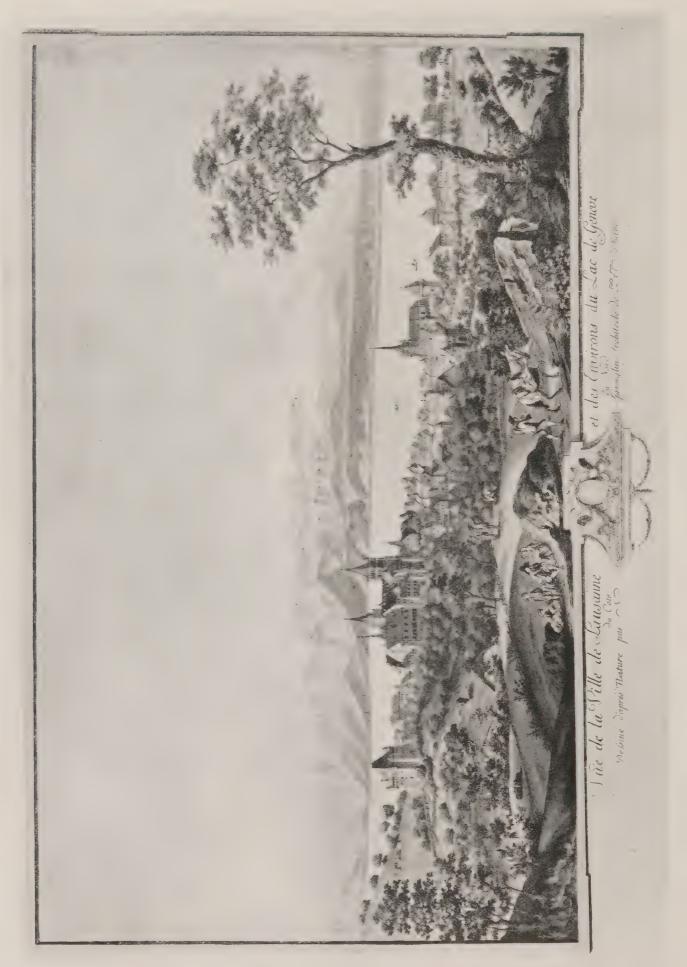
Water-colour Drawing by G. Shepherd.



POLLARD (J.), FAIRLOP FAIR.

Printed in Colours.

See Item No. 596.



See Item No. 621.

The New River Co.: Islington—continued.

THE NEW RIVER HEAD AT SADLER'S WELLS.

Engraving by J. Swaine. 1795.

ADDRESS TO THE OCCUPIERS OF HOUSES SUPPLIED WITH WATER BY THE NEW RIVER COMPANY.

16th July, 1812. Also various Press cuttings and Receipt dated 1760, for rent for the New River Water. Also the Amount of the half-yearly Dividend on One Share of the New River (comprising 72 shares. From 1774 to 1808).

PRESS CUTTING DATED 1818 ON EAST LONDON AND NEW RIVER WATER WORKS

COMPANIES.

WATER-COLOUR DRAWING OF SADLER'S WELLS.

Showing the New River.

Woodcuts and Photograph of the New River Works, Clerkenwell, and the Oak Room New River Company's Premises.

Plan Showing Position of the Works and the Districts Supplied by the Metropolitan Water Companies.

PLAN SHOWING THE PRINCIPAL PROPOSALS FOR IMPROVED SUPPLIES OF WATER TO THE METROPOLIS.

A GENERAL VIEW OF LONDON, THE CAPITAL OF ENGLAND.

Taken from an eminence near Islington showing the Company's Works and Reservoir.

EXTRACT OF A LETTER FROM VENICE.

Dated August 12, 1621. to "Robt. Brown, Esq. At the Middle Temple," respecting "Sir Hugh Middleton, for bringing Ware River through her Streets, the most serviceable and Wholsomest benefit that ever she received."

THE SIR HUGH MIDDLETON'S HEAD, NEAR SADLER'S WELLS.

Pencil Drawing.

SMALL VIEWS OF:—

St. John Street Turnpike,
First Reservoir.

Second Reservoir,
View of the Esplanade,
The Tunnel, Islington, etc.

BUCKS. ETON.

THE CEREMONY OF THE PROCESSION AD MONTEM AS PER-FORMED BY THE STUDENTS OF ETON COLLEGE AT SALT HILL NEAR ETON, BUCKINGHAMSHIRE.

Aquatint in colours by and after Jas. Pollard.

Size 15 by 191/2 inches, with margins. 1820.

Extremely brilliant impression and in perfect condition.

(SEE ILLUSTRATION, PLATE No. XLVI).

£,72 10s.

With the "Montem Ode" and ticket of invitation for 1826 framed at back.

ESSEX.

596 FAIRLOP FAIR.

Animated scene, showing numerous groups of ladies and gentlemen, all dressed in the costume of the period, picnicing, dancing, musicians, actors in booths, swing boats, horses and coaches, tents, etc.; in centre stands a large withered oak tree, with boys perched on the branches, large trees on either side, underneath which are gypsies, gentlemen on horseback, and pedestrians.

Fine aquatint in colours by and after J. Pollard.

Size 15 by 193/4 inches, with margins. 1818.

(SEE ILLUSTRATION, PLATE No. XLVII).

£2I

Fairlop Oak, with a trunk 48 feet in circumference, the growth of five centuries, in Hainault Forest, Essex, was blown down in February. 1920. Beneath its branches an annual fair was long held on the first Friday in July, which originated with the eccentric Mr. Day, a pump and block maker of Wapping, who having a small estate in the vicinity, annually repaired here with a party of friends, to dine on beans and bacon.

HARWICH.

597 A PROSPECT OF THE TOWN AND HARBOUR OF HARWICH.

Very interesting view with key under.

Line engraving, "Sold by Thos. Taylor at the Golden Lyon near the Horn Tayern, Fleet Street, &c."

Size 17 by 221/2 inches, with margins. Circa 1780.

£.15 15s.

KENT.

598 MARGATE PIER.

Aquatint by Geo. Hunt after H. Jones.

Size $6\frac{1}{2}$ by $10\frac{1}{2}$ inches, with margins. 1824.

 $f_{,2}$ 2s.

LANCASHIRE.

599 LANCASTER.

A South View of the Gateway Tower of Lancaster Castle. Aquatint in colours by *Wells* after *Freebairn*. Size 18 by 23¾ inches, with margins. 1802.

£3 3s.

LEICESTERSHIRE.

600 DONINGTON.

Very fine view showing the house in the midst of a beautiful park. Aquatint in colours.

Size 133/4 by 181/2 inches, with margins. Circa 1880.

£3 3s.

SOMERSET.

601 THE NEW BRIDGE AT BATH.

Aquatint in brown by J. Gandon after T. Malton. Size 13 by 183/4 inches, with margins. 1779.

£2 10s.

602 THE NORTH PARADE AT BATH.

Aquatint in brown by J. Gandon after T. Malton. Size 13 by 183/4 inches, with margins. 1779.

 f_{3} 2 IOS.

YORKSHIRE.

603 PONTEFRACT.

A Plan of Pontefract, surveyed and drawn by *Paul Jollage* in 1742, finely engraved by *John Pine*, with inset views of New Hall, the Castle, Market Cross, St. Giles' Chapel, Ruins of All Saints' Church.

Size 47 by 26 inches. Circa 1742.

fi ios.

SCOTLAND.

604 VIEW OF BERWICK UPON TWEED.

Aquatint in colours by F. Jukes after C. Catton. Size 153/4 by 24 inches, with margins. 1793.

fio ios.

605 VIEW OF GLASGOW.

Showing the Cathedral in centre of plate.

Very fine aquatint by C. Bennet after W. Wilson.

Size 16 by 221/4 inches, with margins. 1818. Printed in colours. £8 8s.

606 HADDINGTON (Prospect of the Town of).

Line engraving in colours by J. van. den Avele.

Size 91/4 by 161/4 inches, with margins. Circa 1700.

 $f_{.2}$ 2s.

607 PERTH (Prospect of ye Town of).

Line engraving in colours by J. van den Avele.

Size 91/4 by 161/4 inches, with margins. Circa 1700.

f3 3s.

IRELAND.

608 DARGLE, COUNTY OF WICKLOW.

View is taken near the Moss-house, which appears on the rising ground to the right.

Very fine aquatint in colours by Sutherland after T. Santell Roberts.

Size 153/4 by 213/4 inches, with margins. 1803.

609 VIEW OF THE POST OFFICE IN SACKVILLE STREET, DUBLIN.

Aquatint in colours by Robt. Havell and Son.

Size 17½ by 21½ inches, with margins. 1824.

Lettered proof impression.

£17 17s.

Ireland—continued.

610 SACKVILLE STREET, DUBLIN.

Lithograph in colours.

Lithographed and published by Newman & Co., 48, Watling Street, London.

Size 8½ by 13 inches.

 $\int_{0.1}^{\infty} 2s$.

WALES.

611 A VIEW OF BEDDGELERT, CARNARYONSHIRE.

Aquatint in colours by H. Meyer after Edward Goodwin. Size 143/4 by 211/2 inches, with margins. 1814.

 $\int_{0.1}^{\infty} 2 \cos x$

612 MONMOUTHSHIRE.

- I. A GRAND WEST ENTRANCE TO TINTERN ABBEY.
- 2. A SOUTH-WEST VIEW OF TINTERN ABBEY.
- 3. NORTH VIEW OF TINTERN ABBEY.
- 4. SOUTH WINDOW OF TINTERN ABBEY.

Set of four aquatints in colours by Calvert.

Size 16 by 213/4 inches, with narrow margins. 1815. The set, £16 16s.

613 VIEW OF PONTCYSYLLTE AQUEDUCT.

Aquatint in colours by F. Jukes after J. Parry. Size 16½ by 23 inches, with margins. 1808.

PORT PENRHYN.

Aquatint in colours by J. Hill after J. Warren. Size 15 by 22 inches, with margins. 1810.

The pair, £6 6s.

GERMANY.

614 PANORAMIC VIEWS OF TOWNS ON THE RHINE.

Series of 8 aquatints in colours. Average size 61/4 by 311/4 inches, with The Series, £24 margins. Circa 1800.

1. Panorama vons Ems. By Hurlimann after Dielmann.

- 2. Panorama von bingen und dem Niederwald. By Sperli after Bamberger. 3. Panorama der Freien Stadt Frankfurt am Main. By Von Martens after Ehemant.
 - 4. Panorama von Coblenz. By Von Martens after Dielmann. 5. Panorama von Cöln. By Von Martens after Dielmann.

 Panorama von Mainz. By Von Martens after Baron v. Klein.
 Panorama von Rolandseck, Nonnenwerth und dem Siebengebirge. By F. Salathé after Bamberger.

8. Panorama von Baden. By Hurlimann after Remberger.

615 DRESDEN.

VUE DE DRESDE PRISE DE LA PARTIE OCCIDENTALE DE LA *VILLE-NEUVE.*

Aquatint in colours by Hammer after Thormeier.

Size 147/8 by 203/4 inches, with margins. Circa 1790. £12 12s.

616 HEIDELBERG.

VIEW OF THE TOWN SEEN FROM HIGH GROUND.

Very fine aquatint in colours by J. J. Struat.

Size 16½ by 21 inches, with margins. Circa 1790.

£8 8s.

SPAIN.

617 VIEWS OF PORT MAHON.

Series of six water-colour drawings.

Size 71/4 by 181/2 inches. Circa 1800. The 6 drawings, £15 15s.

Mahon, with a view of the Hospital Island on Isla del Rey. Two different

Port Mahon and Quarantine Island.

Port Mahon and the Arsenal. Two drawings, one taken from the sea, the other from the land.

The Entrance to Port Mahon.

Engraved Views-continued.

SWITZERLAND.

618 LA VALLÉE DU LAUTERBRUNNEN AVEC LE STAUBBACH.
Aquatint in colours by J. Janinet after Wolff.
Size 9 by 12½ inches, with margins.
£5 5s.

619 PREMIERE CHUTE DU STAUBBACH, DANS LA VALLEE DU LAUTERBRUNNEN.

SECONDE CHUTE DU STAUBBACH.

Aquatints in colours by *Descourtis* after *Wolff*. Size 12½ by 8½ inches, with margins.

The pair, £7 7s.

620 LE GRAND THEATRE DES ALPES ET GLACIERS.

Aquatint in colours published by *Graff*, *Paris*. Size 9 by 12 ½ inches, with margins.

£,4 4s.

621 LAUSANNE. VUE DE LA VILLE DE LAUSANNE ET DES ENVIRONS DU LAC DE GENEVE DU COTE 'DU NORD.

Very fine engraving in colours.

Dessiné d'aprés Nature par N. Sprunglin.

Size 111/2 by 19 inches, with margins. Circa 1790.

(SEE ILLUSTRATION, PLATE No. XLVIII).

£31 10s.

622 LE PONT DU DIABLE SUR LE MONT ST. GOTTARD AU CANTON D'URY.

Aquatint in colours by A. Keller.

Size $6\frac{1}{2}$ by $9\frac{1}{4}$ inches, with margins. 1799.

£2 2s.

Engraved Views—continued.

Switzerland—continued.

623 LE MER DE GLACE, VUE DE MONTANVERT.

Aquatint in colours by S. Birmann. Size 6 by 63/4 inches, with margins.

 $f_{,2}$ 2s.

624 LE PRIEURE ET LE MONTBLANC.

Aquatint in colours by S. Birmann. Size 63/4 by 87/8 inches, with margins.

£1 5s.

625 VUE DE SCHADAU SUR LE LAC DE THUN.

Aquatint in colours by *Descourtis* after *Clement*. Size 9 by 15 inches, with margins.

£7 7s.

626 VUE DE BREIT-LAUWINEN CONTRE LE GLACIER DU BREITHORN.

Aquatint in colours by *Descourtis* after *Wolff*. Size 9 by 123/4 inches, with margins.

£,3 3s.

627 TELLEN CAPELLE IM VIERWALDSTETTERSEE. RUTLI IM VIERWALDSTETTERSEE.

Pair of very fine gouache drawings by Louis Bleuler. Size 133/4 by 191/2 inches.

528 STAULBACH IN LAUTERBRUNNEN: CANTON BERNE. FLEULEN IN CANTO URI.

Pair of very fine gouache drawings by L. Bleuler. Size 17 by $24\frac{1}{2}$ inches.

The pair, £,21

The pair, £,18 18s.





BLANCHARD'S ASCENT AT HAMBURG. August 23, 1786. See Item No. 658.

Engraved Views—continued.

AFRICA.

629 SIERRA LEONE.

Series of five very interesting panoramic views of Freetown, etc., with names of the principal buildings and places of interest under.

Lithographs by A. Laby and J. Needham after sketches by Mr. Terry. Size $10\frac{1}{2}$ by $25\frac{1}{4}$ inches, with margins. Circa 1840. The series, £4 4s.

630 PANORAMA OF CAPE TOWN AND SURROUNDING SCENERY.

Very fine lithograph by E. Walker after Thos. W. Bowler.

Size $9\frac{1}{4}$ by $45\frac{3}{4}$ inches, with margins. 1854. *Printed in colours*.

£5 5s.

AUSTRALASIA.

631 COOK (CAPTAIN), THE DEATH OF.

Standing by the seashore, stabbed in the back by a savage, numerous natives in conflict with English, boat to left.

Large and fine engraving, the figures by Bartolozzi, landscape by Byrne after I. Webber.

Size 19 by 24 inches, large margin. 1783.

£4 4s.

632 NEW ZEALAND AND SOUTH SEAS.

VIEW OF HAUHEINE, IN THE SOCIETY ISLANDS.

VIEW OF OWHYHEE, ONE OF THE SANDWICH ISLANDS.

VIEW OF CHARLOTTE SOUND, IN NEW ZEALAND.

VIEW OF MOREA, ONE OF THE FRIENDLY ISLANDS.

Set of four large aquatint engravings by F. Jukes from drawings made on the spot by J. Cleveley.

Size 19 by 24½ inches, with margins. 1787-8.

Printed in colours:

The Set, £,20

Engraved Views-continued.

Australasia—continued.

633 THE MUTINEERS TURNING LIEUT. BLIGH AND PART OF THE OFFICERS AND CREW ADRIFT FROM HIS MAJESTY'S SHIP THE "BOUNTY."

PART OF THE CREW OF H.M.S. "GUARDIAN" ENDEAVOURING TO ESCAPE IN THE BOATS.

Pair of very fine aquatints in brown by and after R. Dodd. Size $16\frac{1}{4}$ by $23\frac{1}{4}$ inches, with margins. 1790. The pair, £17 17s.

634 NEW SOUTH WALES.

SOUTH WEST VIEW OF PARRAMATTA.

Line engraving, published by *Whittle* and *Laurie*. 1814. Size $10\frac{1}{4}$ by $16\frac{1}{2}$ inches, with margins.

£,9 9s.

635 VIEW OF SYDNEY IN NEW SOUTH WALES. Taken from Bell-mount.

Line engraving. Published by Laurie and Whittle.

Size 11½ by 17¼ inches, with margins. 1814.

636 CITY AND HARBOUR OF SYDNEY, NEW SOUTH WALES, 1860.

From the heights above Vaucluse.

Large and fine view. Coloured lithograph engraving by C. Risden after Peacock.

Size 27 by 33½ inches, with margins. 1861.

£7 7s.

637 VIEW OF SYDNEY IN NEW SOUTH WALES, TAKEN FROM BELL-MOUNT.

Line engraving. Published by Laurie and Whittle. Size 11½ by 17¼ inches, with margins. 1814.

£4 4s.

Australasia—continued.

Engraved Views—continued.

638 VICTORIA.

Series of five lithographs by N. Chevalier.

Size $8\frac{1}{4}$ by $11\frac{1}{4}$ inches, with margins. 1863.

The Set, £2 10s.

Agnes River, Cornet Inlet, Gipps Land.

McAlister Valley, Gipps Land.

West Side of Mt. Arapiles.

Mitchell River.

Wentworth River.

639 SOUTH SEA ISLANDS, etc. Vide Cook's last Voyage, Vols. 2 and 3.

VIEW OF THE ISLAND OF CRACATOA.

THE PLANTAIN TREE IN THE ISLAND OF CRACATOA.

THE FAN PALM IN THE ISLAND OF CRACATOA.

VIEW OF THE HARBOUR OF TALOO IN THE ISLANDS OF EIMEO.

VIEW IN MACAO.

VIEW OF MACAO, INCLUDING THE RESIDENCE OF CAMOENS WHEN HE WROTE HIS LUSIAD.

Series of six aquatints in colours by J. Webber.

Size $11\frac{1}{4}$ by $16\frac{1}{2}$ inches, with margins. 1789. The Set, £3 3s.

Part VIII Aeronautica

640 BLANCHARD (MARIE-MADELEINE, 1778-1819). Wife of François Blanchard, frequently ascended with him; killed by explosion of the balloon, 1819, on her 67th ascent.

Full length, standing, in car of a balloon.

Lithograph "Deposto alla Bibl. Reale."

Size 121/4 by 81/4 inches, with margins. Circa 1811.

f.8 ios.

641 CHARLES (JACQUES-ALEXANDRE-CESAR, 1746-1823). Inventor of the balloon filled with hydrogen gas.

Bust, wig, tied with ribbon, profile turned to right in a medallion, affixed to the lower part of a partially visible balloon. Below eagle.

The original drawing for the engraving by S. C. Miger, of 1783. Finely executed in red and black crayon.

Size $16\frac{1}{4}$ by $11\frac{1}{2}$ inches. 1783.

£,24

642 GONESSE, THE LANDING. Wednesday, August 27, 1783. Montgolfier's balloon is on the ground and the peasants are attacking it with pitchforks, etc. Line engraving "Se vend chez J. M. Will à Augsburg."

Size 8½ by 10½ inches, with margins. Circa 1783.

£15 15s

"La Machine Aréostatique de Mr. De Montgolfier à Paris s'eleva le 27 Aoust 1793 plus que 20,000 pieds de hauteur En $\frac{3}{4}$ d'heure elle est parcuru à 10 Milles, ou elle creva et tomba dans le village de Gonnesse. Les Habitants courent en Foule ils l'assaillirent à coup de pierres jusqu' a ce que le curé du Lieu ayant expliqué La Machine ils l'attachèrent enfin à la queue d'un cheval et la trainèrent. La Machine avoit 38 pieds de Circonference." Inscription on plate.

L.-W. No. 188.

643 "SECONDS VOYAGES AERIENS, OU EXPERIENCE DE MM. CHARLES ET ROBERT. Faite à Paris dans le Parterre du Jardin Royal des Thuilleries le 1 Decembre, 1783." With Carte des Voyages Aerostatiques below. Line engraving. A Paris, chez Chereau rue de Mathurins.

Size $8\frac{1}{4}$ by $9\frac{1}{2}$ inches, with margins. 1783. L.-W. No. 223.

£, io ios.

644 NOUVEAU GLOBE AEROSTATIQUE INVENTE PAR MRS. CHARLES ET ROBERT. Below, 10 lines of descriptive text in French. Coloured engraving, with descriptive letterpress under.

Size II¹/₄ by 73/₄ inches, with margins. 1783.

£18 18s.

"Cette superbe Machine c'est élevée majestueusement le lundi, 1st Decembre, 1783," etc.

645 DESCENTE DE LA MACHINE AEROSTATIQUE DES SRS. CHARLES ET ROBERT.

Coloured engraving. Five lines of French text below, depicting the landing at Nestles.

Size 7 by 10 inches, with margins. 1783. L.W. No. 245.

£,13 13s.

646 NESLE, CONTINUATION OF JOURNEY FROM; CHARLES ALONE.
Monday, December 1, 1783. Voyage Particulier de M. Charles le 1^{er} Dec.,
1783. Line engraving "Se vende chez J. M. Will â Augsbourg."

Size 13 by 81/2 inches. 1783.

£,15 15s.

L.-W. No. 252.

"La Machine Aërostatique etant descendue dans la prairie de Nesle, et le Procès Verbal en ayant été signé par Mqr. le Duc de Chartres, M. de Fitz James et par trois Curés des environs, M. Charles est reparti seul dans la Machine devant ces mêmes temoins: elle s'est elevée en 10 minutes à la hauteur le 1524 toises que font 9144 pieds, Après avoir plané dans les airs pendant 35 minutes, la Machine est redescendue dans les friches du Bois de la Tour de Lay sans aucun accident à une lieue et demie de son depart, M. Charles á dit n'avoir éprouvé à cette hauteur d'autre sensation que celle d'un froid très sec."—Inscription on plate.

"LE RETOUR DU GLOBE AÉROSTATIQUE À PARIS, le Mardi, 2 décembre, 1783, sur les 5 heures et demie du soir, escorté par plusieurs personnes de distinction, et aux acclamation du peuple." Coloured engraving, showing Charles and Roberts' balloon returning to Paris, on a car, drawn by two horses, and escorted by a motley throng on horseback and on foot, all bearing torches.

Size $13\frac{1}{2}$ by 18 inches. (Paris, 1783). L.-W. No. 255.

f,10 IOS.

648 REMARQUE SUR LE BALON AEROSTATIQUE DE M. BLAN-CHARD.

Comme il étoit projetté.

Paris, Tuesday, March 2, 1784. With scale of references and descriptext under. Coloured engraving.

Size 93/4 by 8 inches, with margins 1784.

£15 15s.

649 AEROSTAT "LE MARSEILLOIS."

The ballon is rising from the platform, in front of which is an enormous crowd of spectators. Proof before completion of text. Marseilles, May 8, 1784. Engraved by *Debuigne* after *Sellon*.

Size 9 by $6\frac{1}{2}$ inches, with margins. 1784.

£,2I

L.-W. could not quote any engraving of this ascent which they ignored completely.

"LE MORCEAU DE RECEPTION DES SIEURS MIOLLAN, ET JANINET, A L'ACADEMIE DE MONTMARTRE." With 33 lines of French Verse below. Paris, Sunday, July 11, 1784. Above is a procession to the Hill of Montmartre (on which stand the famous windmills), in the midst of which is a large balloon, mounted on wheels, and drawn by two donkeys. Behind come a cat standing on its hind legs, in clerical garb, and a donkey, both of them with trousers on, and looking happy. At the back is the personification of Fire on a cloud, holding a scroll in her hand, on which are depicted two balloons. Coloured engraving.

Size 8 by 10½ inches. (Paris, 1784). Not in L.-W.

£10 Ios.

651 "LE CHAT MIAULAN FOUETTE PAR LE SUISSE."

And below four verses of seven lines each. Above is seen the burning balloon, in front of which is a cat standing on its hind legs, and garbed in clerical attire is being beaten by a lacquey, in front are some boards and smashed chairs, below is a portrait of the Abbé Miaulan in a medallion. Coloured engraving. Paris, Sunday, July 11, 1784.

Size 11½ by 7 inches. (Paris, 1784).

 \int 10 10s.

Not in L.-W.

652 "LES PHISICIENS TRAVAILLANTS A L'OBSERVATOIRE, DEDIE AUX SOUSCRIPTEURS." Caricature on the efforts of Janinet and the Abbé Miolan to affect successful balloon ascents in Paris. Below the picture are nine lines in French verse. Charming aquatint in red.

Size $7\frac{1}{2}$ by 10 inches. (Paris, 1784). Not in L.-W.

£10 Ios.

653 "THE ENGLISH BALLOON AND APPENDAGES, IN WHICH MR. LUNARDI ASCENDED INTO THE ATMOSPHERE, FROM THE ARTILLERY GROUND, SEPTEMBER 15th, 1784.

ORIGINAL WATER-COLOUR DRAWING.

The original water-colour drawing for Lunardi's book, "An account of

the first aërial voyage in England."

Size 9 by 7¹/₄ inches, with margins. 1784.

£,25

Blanchard's First Crossing of the Channel, January 7, 1785. 654 BLANCHARD'S CROSSING THE BRITISH CHANNEL.

"Tour de Calais. Nouvelle Machine Aérostatique construite par Mrs. Romain, par Ordre du Gouvernement, destinée a faire le passage de France en Angleterre, conjointement avec M. Pilâtre de Rozier." Etching by Echard.

Size 10¹/₄ by 8¹/₂ inches, with margins. 1783.

£18 18s.

L.-W. No. 288.

THE PERILOUS SITUATION OF MAJOR MONY, WHEN HE FELL. INTO THE SEA WITH HIS BALLOON ON THE 23RD OF JULY, 1785, off the Coast of Yarmouth; most providentially discover'd and taken up by the Argus Sloop, after having remained in the water during five hours. Large and fine mezzotint of this exceedingly interesting subject. Engraved by J. Murphy after Reinagle.

This is a most brilliant Open Letter Proof Impression.

(SEE ILLUSTRATION, PLATE No. XLIX).

£,72 IOS.

"A successful ascent of this Aeronaut in company with others from Tottenham Court Road on 3rd May, 1785, is recorded. On 22nd July following he ascended by himself from Norwich in the presence of more than 40,000 spectators, and owing to the valve being too small could not let himself down quickly enough to fall on the land was driven out to sea and not rescued till midnight."

- 656 BLANCHARD IN LILLE. Friday, August 26, 1785.
 - I. La Quatorziéme Experience Aerostatique de M. Blanchard accompagné du Chevalier Lepinard faite à Lille en Flandre le 26 Aout 1785.
 - II. Entrée de Mr. Blanchard et du Chevalier Lepinard cinq jours après leur Ascension Aerostatique dans la Ville de Lille 26 Aout 1785.

Pair of line engravings by Helman after Watteau.

Size 11¹/₄ by 17 inches, with margins. 1785.

Proofs before letters.

The pair, £25

L.-W. Nos. 293 and 294. The original paintings of Watteau are still preserved in the Lille Museum.

THE ASCENT WITH MRS. SAGE, JUNE 29, 1785.

657 LUNARDI'S ASCENT WITH MRS. SAGE AND BIGGIN, with four line inscription in Spanish under. Large aquatint by J. Jones.

Size 173/4 by 131/4 inches, with margins. Circa 1784.

 f_{17} 10s.



Original contemporary water-colour drawing (much reduced) by Nicolas Conté of an Aerostatic Reconnaissance effected by J. M. J. Coutelle in 1796 before Mayence, which was being besieged by Lefebvre.

(Mayence, 1796).

See Item No. 661.

PLATE LII.



Ah! le bel oisean vroiment Qui s'est mis dans cette Cage! Ah! le bel oiseau verument Depuis vingt mois on l'attend.

Nous somme ici en admirand Le depart du Vaisseau volant.

Les Theorets was regardant Les Anes vont près de bruiré: L'avengle e en va disent; Pour moi, je ne le vois quere

CARICATURE OF BLANCHARD'S "FLYING SHIP." 1783. See Item No. 668.

WITH BLANCHARD'S SILHOUETTE PORTRAIT.

658 REPRESENTATION DU VINGTIEME VOYAGE AERIEN FAIT PAR MONSIEUR BLANCHARD á 4½ heures d'aprèsmidi hors du bastion pres de Hambourg. August 23, 1786. Coloured engraving by F. N. Rolffsen.

Size 14 by 19 inches. Circa 1786.

(SEE ILLUSTRATION, PLATE No. L).

£,25

L.-W. No. 309. Scale of references in German above and below inscription in French and German and silhouette portrait of Blanchard.

THE FIRST ASCENT OF THE FIRST GERMAN AERONAUT, THURSDAY, AUGUST 24, 1786. 659 ASCENT OF J. M. VON LUTGENDORF.

A very elaborate balloon decorated with the Arms of Thurn and Taxis over the river Danube, in distance view of Augsburg.

Line engraving by J. C. Schleich.

Size 15¹/₄ by 11 inches, with inscription margin. 1786.

L.W.- No. 317 or 318.

Lunardi's Famous Ascent at Madrid.

660 THE ASCENT OF VICENTE LUNARDI AT MADRID, IN THE PARK OF BUEN RETIRO.

Etching by Jo. Rz. Madrid, August 12, 1792.

Size 11 by 7½ inches, with margins. Madrid, 1792.

1. Not in L.-W.

ORIGINAL WATER-COLOUR DRAWING BY CONTÉ, 1796.

661 AEROSTATIC RECONNAISSANCE EFFECTED BY J. M. J. COU-TELLE (CHIEF OF THE BATTALION OF THE AERONAUTS OF THE FRENCH REPUBLIC), IN 1796, BEFORE MAYENCE, WHICH WAS BEING BESIEGED BY LEFEBVRE.

In the centre is the famous balloon "L'Entreprenant," with the basket below. On the right is seen a group of soldiers belonging to the Aerostatic Corps, holding down the balloon; on the left a similar group is hidden by trees; in the background are hills hiding the town of Mayence on the other side of the Rhine. In the foreground are two officers of the Aerostatic Corps giving orders to their men; on the extreme left are some civilians, men and women, in the elegant costume of the time, looking on.

Size 22 by 16 inches. 1796.

(SEE ILLUSTRATION, PLATE No. LI).

£.75

This water-colour drawing by Nicholas Jacques Conté resembles greatly the water-colour drawing reproduced by Bruel, which is contained in the "Album de Conté," now in the Archives du Parc Aerostatique de Chalais-Meudon, which is under the French Ministry of War.

Conté was the chief commander of the Aerostatic establishments of the French Republic, and was well known both as a scientist and an inventor.

He was born at Saint-Cenery, near Sees, on the 4th August. 1755. "Having lost his father in his early youth, he became the support and consolation of his mother. His long days were taken up with his various duties: but a secret desire animated his spirit! Encroaching upon his hours of sleep, he would consecrate the stolen hours to the working out of designs, and mechanical experiments. He had no draw-materials of the recognised kind to deal with; a rough bit of charcoal did duty for a crayon . . . he read books on physics and chemistry with avidity. He painted pictures for the local church without any tuition whatever . . . these early efforts revealed the makings of a great master . . . he became a great portrait painter; his work was much sought after . . . but his efforts were by no means confined to Art; he invented an instrument for measuring distances at sight; invented and himself constructed an hydraulic machine for raising water—these inventions were entirely his own, for he had had no previous education. and was unaware whether or not such things had been invented before . . . of such were the seeds of his genius, planted in the richest and most fertile soil; his mind was full of ideas . . . he needed but the opportunity to carry them into effect. . . . His chance came, but in a manner which were entirely unexpected. The Committee of Public Safety were anxious to make new experiments with aerostats, with a view to their use in military operations. Conté was dragged from his solitary meditations. He was made chief of the workshops, director of an entirely new school of art. . . . He proved himself a veritable master, organising all the work, from basic principles to practical experiments. They began with the preparation of gas, and extended to the weaving and joining of the material. . . .

PARACHUTE DESCENT AT LONDON IN 1802.

662 MONSIEUR CARNERIN'S WONDERFUL DESCENT BY A PARA-CHUTE, AT LONDON, SEPTEMBER 21, 1802.

Three illustrations in colour on one sheet showing the various positions of the balloon and parachute. Descriptive letterpress under.

Size of sheet, 19½ by 16½ inches.

£25

Not in L.-W.

GARNERIN'S PARACHUTE DESCENTS AT PETROGRAD.

Souscription pour l'expérience de la Descente en Parachute de Mr. Garnerin autorisée par le Gouvernement.

With woodcut above of Garnerin making a descent in a parachute. With description in Russian.

Size of sheet, 14 by $8\frac{1}{2}$ inches. St. Petersburg, 1805. £,12 10s. Not in L.-W.

MADAME BLANCHARD IN A BALLOON IN HONOUR OF NAPOLEON'S WEDDING.

664 VUE PERSPECTIVE DU CHAMPS DE MARS. June 24, 1810.

Showing Mme. Blanchard in a highly decorative balloon at festivities to celebrate the wedding of Napoleon and Marie Louise. Coloured engraving. Size 10 by 7 inches, with margins. A Paris chez Jean. 1810. £18 18s. L.-W. No. 344.

DEGEN, THE FLYING MAN.

665 NOUVELLE CHARRUE SANS BREVET D'INVENTION, PROPRE A LABOURER LA TERRE SANS CHEVAUX, ET A L'AIDE d'un Ballon inventée par Mr. Deghen Celèbre Mecanicien de Vienne, dont il a fait l'expérience au Champs de Mars le cinq Octobre, 1812.

Coloured engraving.

Size 81/4 by 11 inches, with margins. 1812.

£12 10s.

L.-W. No. 494.

SADLER'S ASCENT AT NOTTINGHAM.

666 THE ASCENT OF MR. SADLER, THE CELEBRATED BRITISH AERONAUT, AT NOTTINGHAM, Nov. 1, 1813. Very fine aquatint.

Printed in colours by R. Bonnington. 1813.

Not in L.-W.

CORNILLOT'S ASCENT, NEAR SEVENOAKS, AUGUST 23, 1825.

REPRESENTATION OF THE BALLOON IMMEDIATELY PRECED-ING ITS ASCENSION FROM THE VILLAGE OF SEAL, NEAR SEVENOAKS, IN KENT. . . . At six p.m., on which occasion Mr. P. Cornillot established the principle of sailing in an horizontal direction at any required height of elevation.

Fine lithograph by Wm. Gauci.

Size 12½ by 15¾ inches, with margins. 1826.

Not in L.-W.

£,21

BLANCHARD'S FLYING MACHINE.

668 J. P. BLANCHARD'S BALLOON. "Nous somme ici en admirant le départ du vaisseau volant." A caricature on Blanchard's flying vessel, or balloon, of 1783. The balloon is in mid-air and is encircled by monkeys and donkeys, who are waiting for the ascent. A blind man leaves the scene, saying, "I can see nothing." Line engraving.

Size 10 by 12 inches. (Paris, 1783). (SEE ILLUSTRATION, PLATE No. LII).

£,12 12s.

THE NEW BALLOON GAME.

LE NOUVEAU JEU DES BALLONS AEROSTATIQUES A L'USAGE DES ESPRITS ELEVES. With view in circle in centre, "les Ballon affamé portant du champ de Mars pour Gonesse, enlevé par Mr. Montgolfier le 27 Août, 1783; ne perd ni ne gagne." Showing 12 different types of early balloons. A Paris chez Grepy.

Size 20 by 171/2 inches. 1784.

£21

THE MOST REMARKABLE AIRSHIP INVENTED!

670 LE VERITABLE NAVIGATEUR AERIEN. With descriptive chart of the various parts below. In colours. Chez Vachez, Paris.

Size 14 by 111/2 inches, with margins. Circa 1790.

£.21